

FINE ARTS DEPT.

# SCHOOL ARTS



PEDRO  
LEMONS  
EDITOR  
STANFORD  
UNIVERSITY  
CALIFORNIA

OCTOBER 1945  
THE YEAR'S HOLIDAYS

VOLUME  
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NOVEMBER  
1945



### THE PENNSYLVANIA GERMANS, A STUDY IN STABILITY

is the title of the booklet by Dr. Arthur Graeff, published by Mrs. Keyser of Plymouth Meeting, Pennsylvania, that tells the story of the Pennsylvania Germans from the arrival of the first group on the ship *Concord* in 1683 to the present day, and the booklet has several drawings on glossy paper showing typical Pennsylvania homes, a wide hearth in an old inn, the caves in which these hearty people lived while their homes were being built, and a Pennsylvania family in authentic dress.

In the front of the book is a map of the Pennsylvania Dutch Country, showing the counties, towns, cities included in this area so rich in handicrafts that date from the arrival of the first German colonist in this land of William Penn, and there are two very interesting lists in the back of the booklet titled "Who Was Who and Who Is Who of Pennsylvania German Ancestry," naming the important persons who have made and are making important contributions to American culture.

Did you know that the Pennsylvania Germans do not believe in personal adornment but love to decorate their homes, furniture, even their barns in bright colors and designs of birds, flowers, and fruit because these colors and forms are found in nature?

Here is the key to the background of the Pennsylvania German arts and crafts and with it you unlock the treasure of full appreciation through information. Send a handy postal note for \$1.03 for your copy of this booklet, **THE PENNSYLVANIA GERMANS**, to Secretary, 1510 Printers Building, Worcester 8, Massachusetts

**BRIGHTEN THE CORNER WHERE YOU ARE** and the best way to begin is to send for the booklet **COLOR DYNAMICS FOR THE HOME**, published by the Pittsburgh Plate Glass Company. This 23-page booklet contains the basic principles of color selection, including the scientific background of color dynamics. Here is an ideal reference booklet for your pupils—the boys will be interested in the exterior color schemes and will discover new color combinations for painting their craft and carpentry projects. The girls will be thrilled by the 22 beautiful interiors pictured in full color, rooms that invite you to "come in."

Color dynamics for safety hints is a valuable section. Paint floors in dark areas with light-reflecting colors, paint thresholds a contrasting color, paint electric switches red and put a spot of color behind the fire extinguisher.

Color uses in the home are easily applied to the schoolroom—every basic principle given in this color-rich booklet finds application for yourself and your pupils—every day. Send 5 cents for the booklet **COLOR DYNAMICS IN THE HOME** to Secretary, *School Arts Magazine*, 1510 Printers Building, Worcester 8, Mass.

### THE OLDEST STORY IN PICTURES

from the Metropolitan Museum of Art comes this 9- by 11½-inch booklet of pictures titled "THE LIFE OF JESUS," and accompanying quotations from the Bible explain the scenes that are depicted by the masters. Within its eighteen pages are the important events in the life of Jesus, from birth to crucifixion, interpreted by such masters as Angelico, Raphael, Rubens, and Rembrandt.

Equally suitable for illustration of the Christmas story, for Easter, or for general appreciation use, this booklet is printed on coated paper and the cover is blue with a picture of the flight into Egypt in colors on the front. The name of each painter is beside the reproduction and the dates of his lifetime make it easy to see the different schools of painting and the way in which they visualized and interpreted the different scenes in terms of their materials, reflecting the culture of the time in which they lived.

A boon to every art teacher and particularly appreciated at this time of year, you will find many uses for the famous paintings that are found within this beautiful booklet, making it doubly worth the price of \$1.08 that brings it to you. Send your request for **THE LIFE OF JESUS** with a handy postal note for \$1.08 to Secretary, 1510 Printers Building, Worcester 8, Massachusetts.

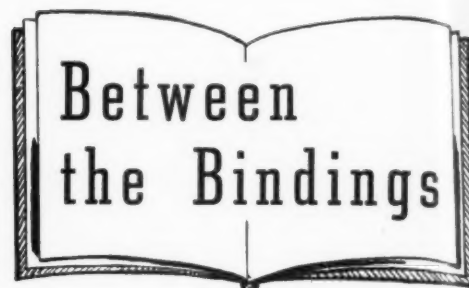
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Bringing you brief reviews of the better books for your school and personal library

### THE ILLUSTRATED STORY OF 12 ARTISTS AT WORK

This unusual and extremely attractive 9" x 12" book gives you a cross-section of American art as represented by twelve of her most eminent artists—Burchfield, Spreicher, Davis, O'Hara, Woodward, Wyeth, Pleissner, Kroll, Brachman, Sample, Carlson, and Mangravite.

Whether you prefer oils or water colors, you will find striking examples of both mediums in the 12 full-page color pictures by each of the above artists. The 141 pages contain complete articles, including interesting biographical sketches and detailed accounts illustrated by many pictures, showing the working methods, mediums, favorite pictures, and actual creative processes from sketches and lay-ins to completed pictures.

Broaden your artistic horizons by looking through, reading and enjoying this "story-like" account of successful artists—with "eye-appealing" pictures that you'll linger over with delight.

Send \$5.00 for your copy of Ernest Watson's **COLOR AND METHOD IN PAINTING** to Creative Hands Book Shop, 1510 Printers Bldg., Worcester 8, Mass.

### "ABOUT FACE" FOR ART TEACHERS

is the order given by Ralph M. Pearson in his book **THE NEW ART EDUCATION**. This 6¼" x 9½" book sells for \$3.00 and presents an entirely new approach to the teaching of art. Uninhibited expression and color confidence through experimentation are placed "at the top of the list" with design as a common denominator. "Paint an explosion in a paint factory" suggests Mr. Pearson, "the object is to find what can happen with color."

The 256 pages of this book contain 187 illustrations of painting, sculpture, and applied art and there are three important sections: 1. MODERN THEORY; 2. PRACTICE TEACHING METHOD; 3. APPLICATIONS. For the essentials of Mr. Pearson's theory, there are 19 axioms listed in the back of the book, with emphasis on emotion, feeling and sensing as the foundation of art education.

You may accept or deny Mr. Pearson's revolutionary ideas, but you are certain to be stimulated by this "about face" method of placing emotions before fundamentals. Send \$3.00 for your copy of **THE NEW ART EDUCATION** to Creative Hands Book Shop, 1510 Printers Bldg., Worcester 8, Mass.

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1-a

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PENNSYLVANIA

#### INTRODUCTION TO OCTOBER SCHOOL ARTS

By Alliston Greene

★ This is the number which may be referred to all through the year, so it should be filed in a convenient place. It is the annual Holidays Number. Included in this October number are good suggestions for these holidays:

HALLOWEEN  
THANKSGIVING  
CHRISTMAS  
NEW YEAR'S  
VALENTINE  
EASTER  
MAY DAY  
CIRCUS DAY

In addition there are several articles which are excellent for correlation work—subjects which may be easily and naturally transferred to one or another of the several holiday art programs.

★ First among these correlation articles is the "Blueprint Flower Arrangement" by the Editor (page 50)—a half dozen excellent plates which are reproductions of flower and leaf forms laid on sensitized blueprint paper. For composition and nature designs these plates are beautiful in their simplicity.

★ Next in order is another contribution having a nature background—"Oil Paintings of Flower Closeups," by one of our gifted advisory editors, Beula M. Wadsworth. This article is planned for more advanced pupils—those of high school level. Like all of this contributor's work, she leaves little to the imagination, but gives in detail, with illustrations from her own artistic brush, what to do

(Please turn to page 6-a)

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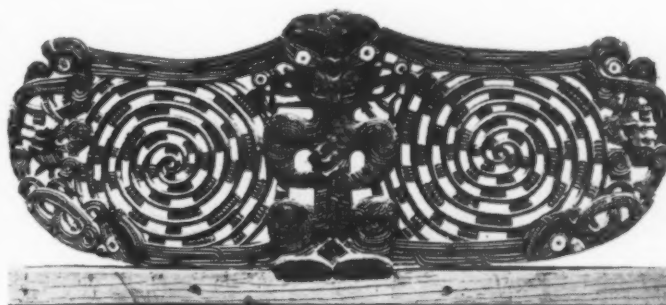


# TO ARTS AND CRAFTS INSTRUCTORS WITH 7th TO 12th GRADE STUDENTS:

*Use The Interest Value of This Competition To Stimulate Creative Work And The Spirit Of Research In 7th To 12th Grade Art Students. Cash Awards And, As An Added Incentive, Publication Of Prize-Winning Designs Await Your Students.*

America's release of Pacific archipelagos from Japanese invasion today focuses attention on hitherto little-known native art — rich heritage of old civilizations — developed through countless generations by traditional native skill, by tribes of many islands.

To promote study and appreciation of authentic island art, to encourage originality and interest in design through presentation of a specific objective toward which students can work, and to co-operate with the teacher in project planning, Fellowcrafters present its



*Courtesy Boston Museum of Fine Arts*

Carved Lintel of doorway in Maori house, New Zealand; note rhythmic patterns of curves and counter-sweeps.

## "ISLAND DESIGN" CONTEST

for students regularly enrolled in any Art or Craft Class in any public, private or parochial secondary school.

Many a striking motif of these island arts can serve as an ideal theme from which, through re-design, re-arrangement and creative modification, students may evolve new expression in line and individual treatment. To qualify for an award, designs must be suitable for execution in any standard crafts medium of the student's choice.

Fellowcrafters' "Island Design" Contest opens October 1, 1945 and all entries must be postmarked not later than midnight January 31, 1946.

- First Prize \$50.00.
- Second Prize \$35.00.
- All Other Qualifying Entries Will Be Awarded \$20.00 Each.

Prize-Winning And Qualifying Entries Will Be Published In Book Form By Fellowcrafters, Inc. As An Addition To The Orange Book And Golden Book Series.

Judges qualified through experience and ability will include outstanding teachers, and noted interpreters of native motifs. Their decisions will be based on (1) authentic island character of motif, (2) degree of creative effort represented by arrangement or modification of island motifs, (3) practical suitability of design for execution in medium for which planned, (4) artistic value of design as a stimulus to creative effort by other students.

Here are sample sheets of Fellowcrafters' Orange Book, reproduced in miniature to indicate how large and small designs may be arranged on an 11" x 17" sheet for entry in this fascinating contest.



Send for enough entry blanks for your students, and for your free copy of the "FELLOWCRAFTER" in which will be found complete rules and full description of the Island Contest. Address: ISLAND DESIGN CONTEST, Fellowcrafters, Inc., Boston or your nearest Fellowcrafters distributor.

**Teachers are urged to expedite contest entries.**

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Metal stocks increasing but order early. No pewter or nickel silver as yet. Nickel silver soon, pewter a matter of months. Write for up-to-date metal list.

One of those academic questions which promises interminable but interesting discussion is "What is crafts?" Our answer, which isn't too far off, is, "Three dimensional art . . ." You'll find that statement stands on very firm ground.

Goatskin lacing still not available for civilians . . . Not enough India goat skins coming into the country to take care of Army requirements. Try "Plastic Lace"—the best substitute at present.

The amazing potentials of arts and crafts in occupational therapy are understood and recognized by only a few specialists in the medical profession . . . subject covered most casually in medical schools. OTs are doing a grand job, but need more help from the doctors.

Demonstrations in arts and crafts techniques to be an important feature in our retail store in New York, 12 East 41st Street. Write for schedule. And be sure to stop in . . . you'll be interested, for it's the only store of its kind in the country.

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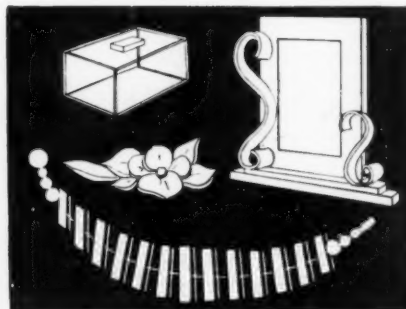
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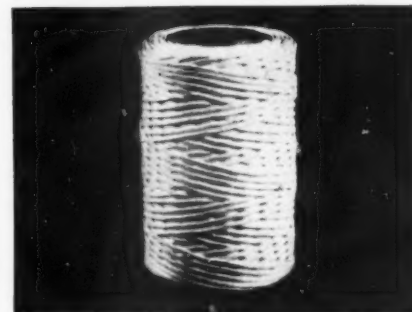
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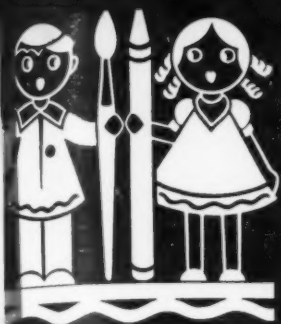
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# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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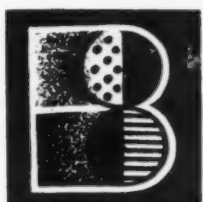
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A medieval type of Christmas decoration, in a wood-engraved manner. The border is made up of multiple units suggesting the use of small wood blocks, hand stamped for a decorative border





# BOLIVIAN ART...

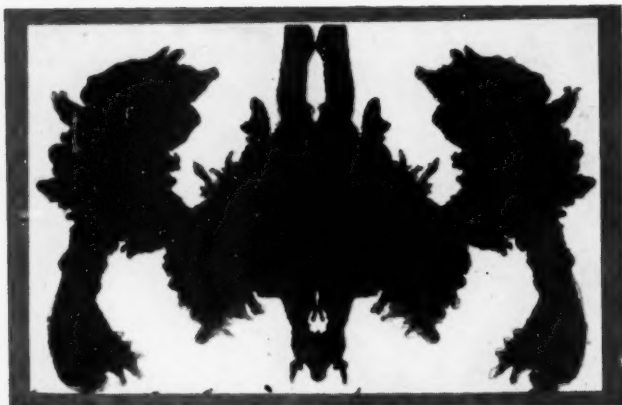


# NDIAN MADONNA

The Christmas Spirit is portrayed reverently by Guzman de Rojas in this group of three paintings. A contemporary artist of Bolivia, Guzman de Rojas, because of a keen sense of reverence, paints religious subjects that are to be appreciated through simplicity of line and an understanding of subject matter.

The paintings were grouped so that the "Indian Madonna" is reverently viewed by the "Indian Musicians," in this case intended to represent the Three Wise Men and the "Church on the Hill" as the Star of Bethlehem.

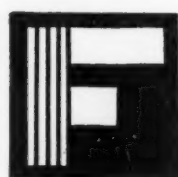




Ink blot and design pressed from it



Pencil sketch on tracing paper



## FROM INK BLOTS to GREETING CARDS

PHYLLIS GRINGER  
New York, New York  
NELLA W. BANKS  
Art Instructor

**A**T THE beginning of the 8B term, we learned about symmetry in mathematics. In order to illustrate line symmetry, our teacher had us bring to class ink-blot figures. We made these by placing a drop of ink on a sheet of paper and folding it through the drop. After this was done, we pressed the folded paper in all directions and opened the paper, which held a symmetrical figure.

In drawing, our art teacher used these as our work project, by tracing them onto a different sheet of paper and then breaking them up into parts and using various color harmonies to fill them in. Miss Banks, our teacher, told us to try making them at home and using them in several arrangements. After attempting

many times, I finally made a design that aroused my imagination. To me it looked like two fairies waving their wands over a tree. Remembering it would soon be Christmas, at once the tree became an evergreen. Then I traced the design on a piece of tracing paper, putting ornaments on the Christmas tree and faces, dresses, and wings on the fairies. My color scheme was a triad harmony. I now had an ideal design for a Christmas greeting card.

Such ink blots can be made, with enough imagination, into designs for wallpaper, greeting cards, materials for ties and dresses, and numerous other art projects.





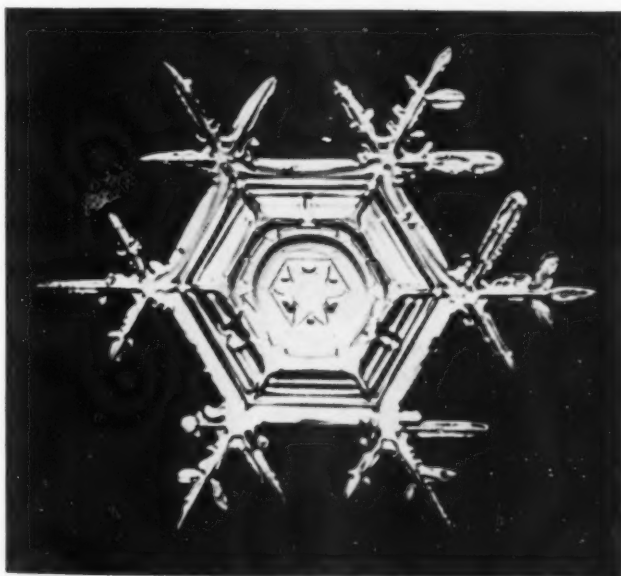


# SNOWFLAKES AS A BASIS FOR DESIGN

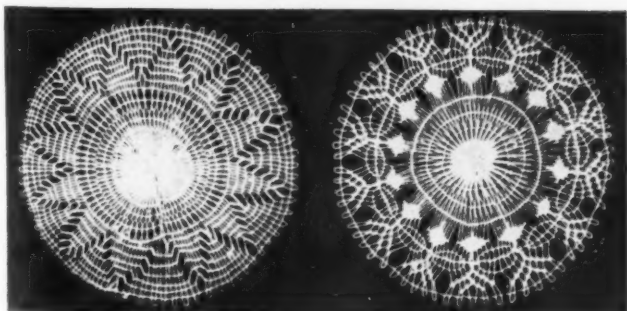
SNOWFLAKES PRESERVED  
by a NEW PROCESS



Mr. Vincent J. Schaefer with his snowflake casting equipment.  
Photo, 3 Lions, N.Y.



The snowflake as a geometric design



Nanduti Lace from Paraguay. Utilizing a  
snowflake design unit in the making of lace

**N**EW YEAR'S DAY comes as a sort of letdown after the gay Yuletide season, but it need not, not in this day and age of scientific investigation and experiment. For there is something new under the sun. Something that will inspire you to further decorate your home for the event of the New Year, especially if you live where the New Year is greeted by a snowfall.

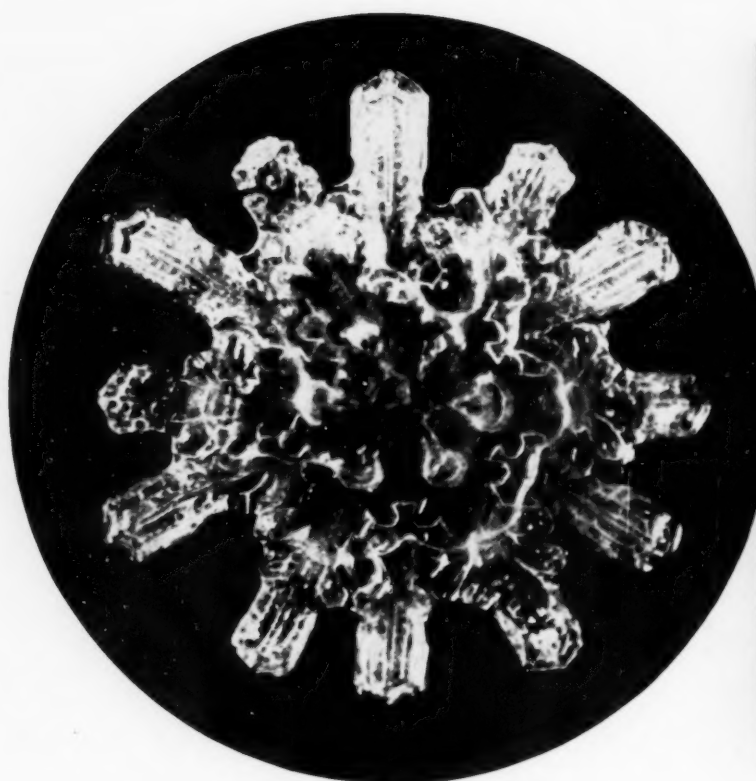
A new process, perfected by Mr. Vincent J. Schaefer, has been discovered whereby snowflakes can be preserved to last for many months at a very nominal cost. These beautiful crystals will not melt before a fire, but will glitter and glisten in a thousand different tones of the rainbow colors.

While there are hundreds of variations in the varieties and sizes of the snowflake crystals, there is one dominant factor; namely, the crystals are always hexagonal in shape. This strange feature is due to the fact that water can crystallize only in a hexagonal system because it is two parts hydrogen and one part oxygen and it must therefore obey the laws of crystallization.

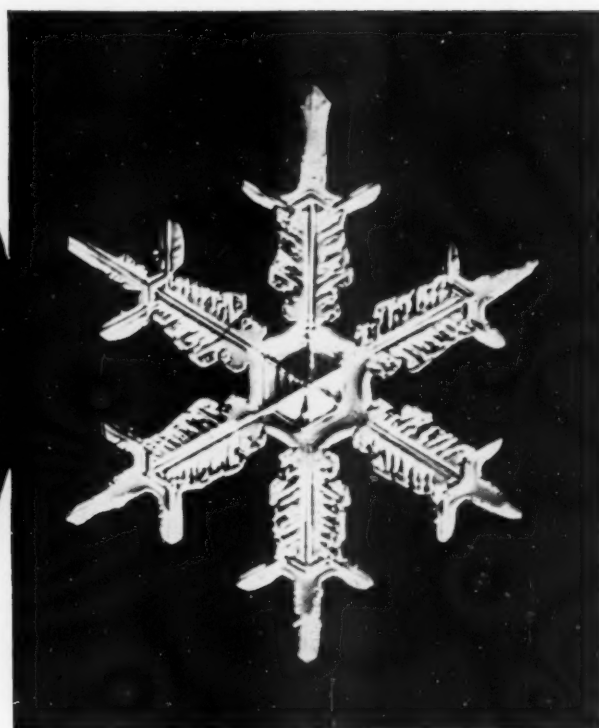
How does Mr. Schaefer preserve these fleeting moments of beauty? The process itself is simple. The snowflakes are fitted into casts on a glass slide and then fixed with a special type of liquid which will



Close-up of Mr. Schaefer's hands making snowflake casts on a glass slide in the new process of preserving snowflakes. Photo, 3 Lions, N.Y.



A snowflake crystal preserved by the new method. Photo, 3 Lions, N.Y.

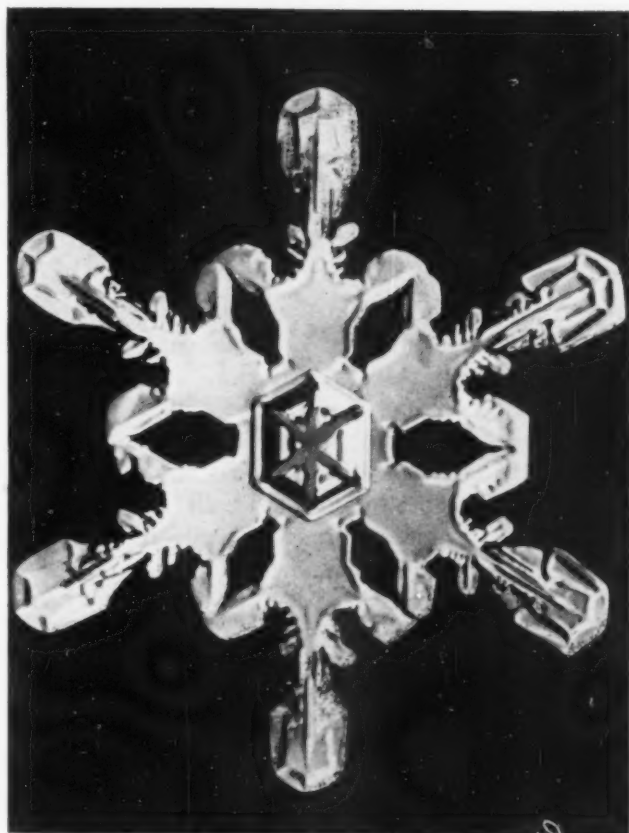


The beauty and precision of this crystal form, is typical of many snowflake designs



preserve them in the same shape and size for an almost indefinite period.

Other than the novelty of this new decorative idea, it will prove quite helpful in further study of the snowflake's design so that its motif can be utilized in the designing of crafts and industrial units of our everyday life. The accompanying photographs of snowflake forms show the variation in design, which will help stimulate the student into a better understanding and a more appreciative attitude toward design.

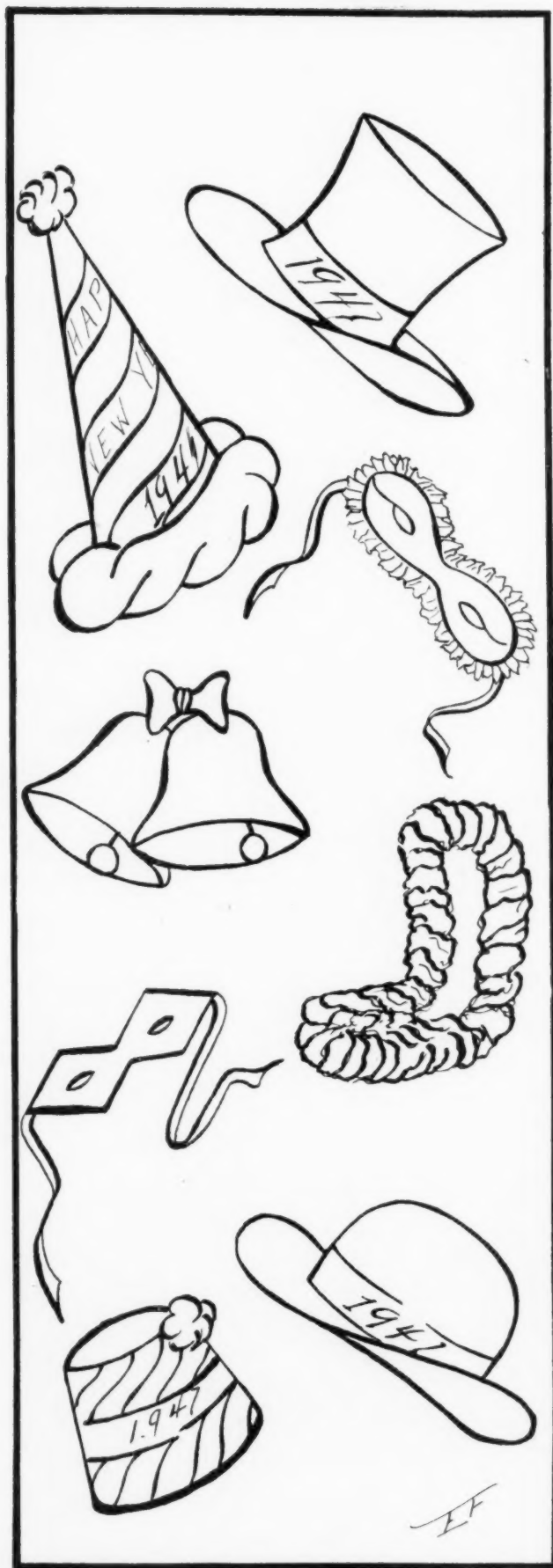


Three more units of beauty. Note the characteristic hexagonal shape but with variations in design and form



# HAPPY HOLIDAYS

ELIZABETH FREMBLING  
School Arts Staff



THE CLASS is planning a costume ball for New Year's Eve! Don't let the question of suitable costumes become a problem or prevent you from encouraging the idea. With a lesson or two in figure sketching and a few historical costume books from the library as a reference, you can start the students on their way toward planning their costumes. Such a project would lay a foundation for lessons in costume design in future lesson plans.

If materials from which to make the costume are a question, suggest that they think over old clothes which they might have at home. Odd how embroidery or appliqué can change an old dress into a gay and colorful peasant or Spanish costume.

On the other hand, if the party is not going to be a costume affair, New Year's Eve still calls for ingenuity in festive knickknacks to see the old year on its way and welcome the new one.

Hats can be made of heavy paper, rolled cone-shape and securely fastened with glue, staples, or butcher's tape. Decorate the hat with contrasting colors of crepe paper, add a brim of soft, white fluffy cotton and another cotton puff ball at the apex of the cone. Old cast-off felt and straw hats can also be covered with colored paper and bells. A ribbon with the new year's numerals painted on it will provide an appropriate, decorative band.

Eye masks cut from heavy black paper or cardboard can be designed according to the student's own taste. For the girls, further frills can be added by edging it with ruffling or lace. Strings or ribbons attached at each side complete the mask.

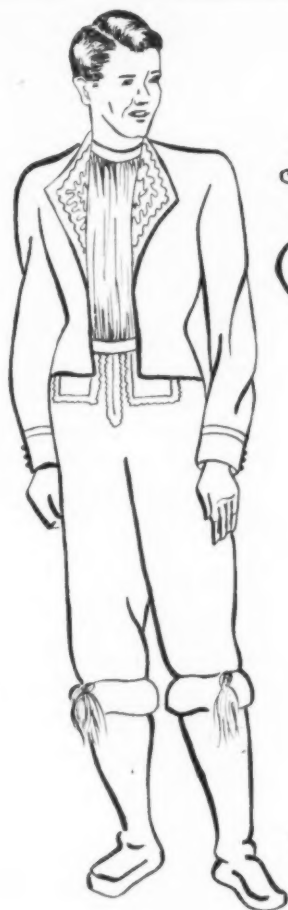
Hawaiian tradition and customs tell us that the native lei is worn on festive occasions only. What could be more festive than New Year's Eve! However, while the Hawaiian lei is made of flowers, the chances are, due to a lack of flowers at this season of the year, ours will have to be made of crepe paper, a colorful and simple process. Cut packages of crepe paper into two-inch wide strips. Thread a needle with stout thread, double the thread, the length of the lei desired. Thread the crepe paper down the center of the strip, twisting the paper on the thread as you do so. This gives a spiralled, full effect. Combine various colors of paper on one string or alternate two colors.

Youth has a way of making the most of every holiday. New Year's Day need be no exception.





# HOLIDAY COSTUMES



Peasant  
Lad



Queen of  
Hearts



A Girl  
of Italy



An Early  
Trader

# V ALENTINES



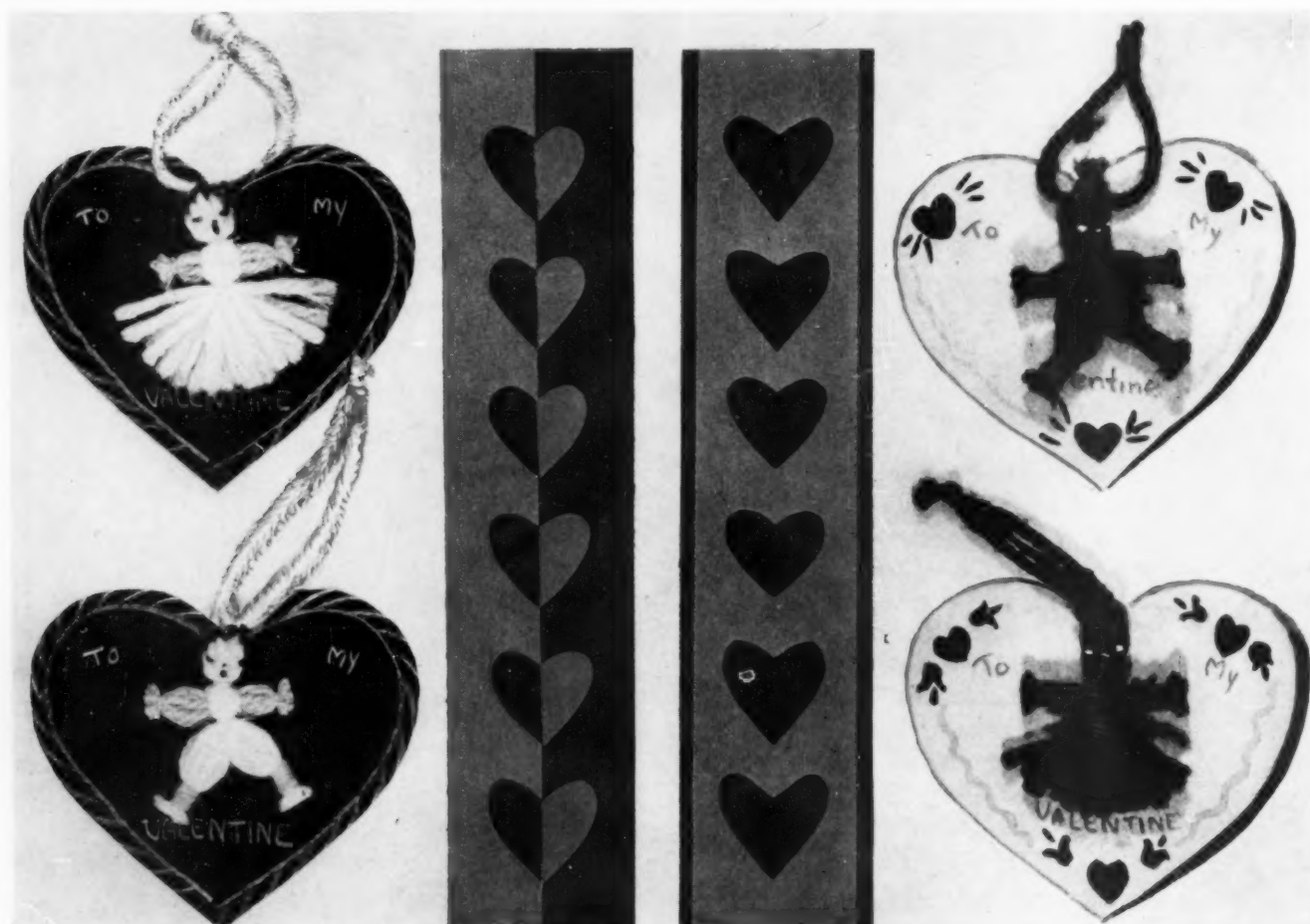
VALENTINES can be useful and unique gifts as well as messages of devotion. Small yarn dolls, made of scraps of colored yarn and pasted on hearts cut out of heavy construction paper, are ideal as wall decorations, or the dolls can be removed, a pin attached and worn as a lapel pin.

The dolls are simply made. Double twelve strands of yarn four inches long and tie a piece of thread securely one-half inch from the top of the fold. This forms the head. Next make the arms by tying contrasting colored yarn at each end, about one and one-fourth inches long. Separate the first yarn and place the arms beneath the neck. With another piece of string, tie the first yarn again, below the arms, thus forming the waist and skirt. In the case of the boy doll, divide the skirt in half and tie yarn around the bottom to form the ankles and feet. Embroider the

MRS. ROBERT J. BLACK, Buffalo, New York

hair, nose, eyes, and mouth on the head. Tie another piece of yarn on the doll's head to make the hanging device and the doll is ready to put on the cut-out valentine, which carries the message and any further design or decoration, depending on the individual tastes of the students.

The bookmarks are made of construction paper, in contrasting colors. A first strip of colored paper, nine inches by two inches, is cut and a strip of contrasting color, nine inches by one and three-fourths. Fold this last piece lengthwise and cut out small hearts at regular intervals. Paste the second strip on the first, with the cut-out hearts on the back. Another variation is to cut the first strip as before, nine inches by two inches and a second strip, in contrast, nine inches by one inch. Cut out half hearts at regular intervals on the nine- by one-inch strip. Paste the half strip on the left-hand side of the nine- by two-inch strip and the half hearts on the right-hand side.

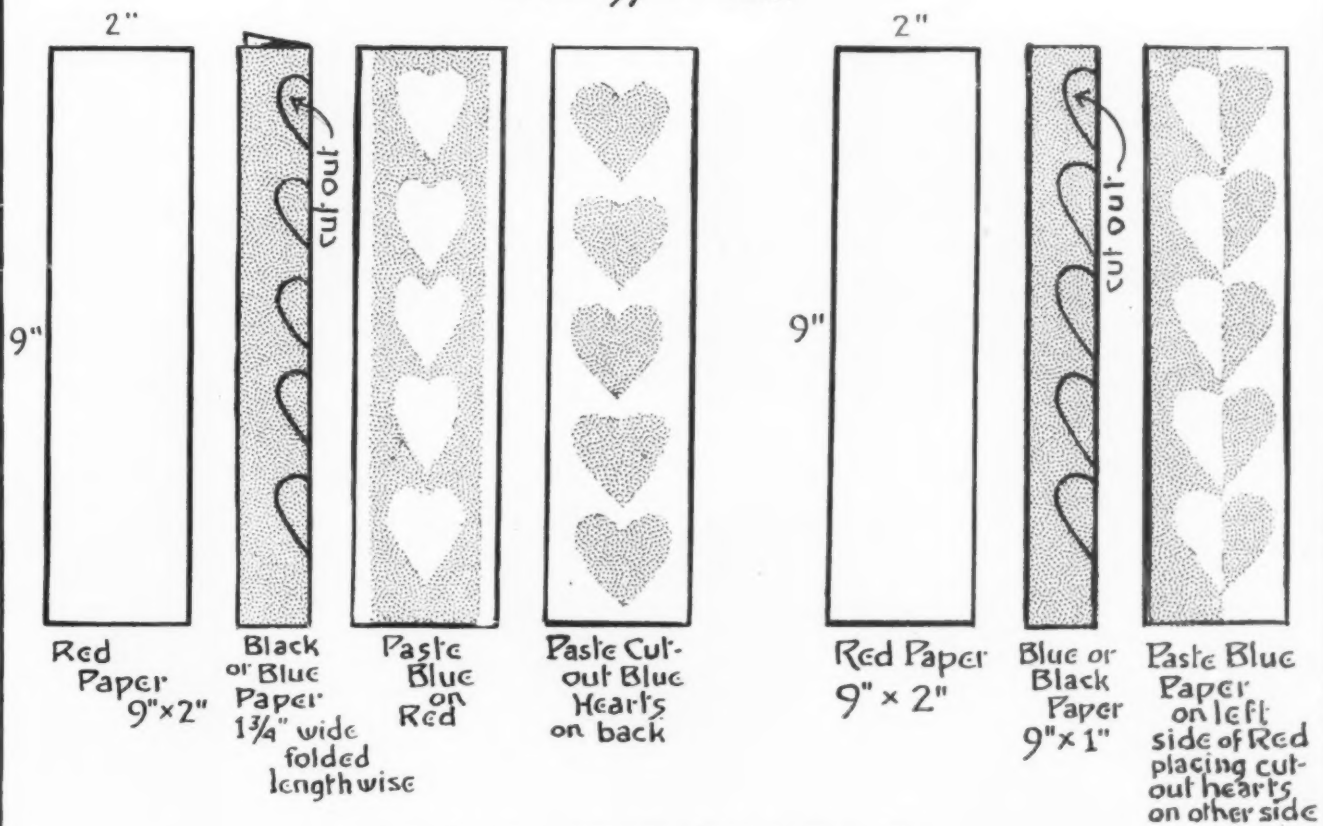




# VALENTINES

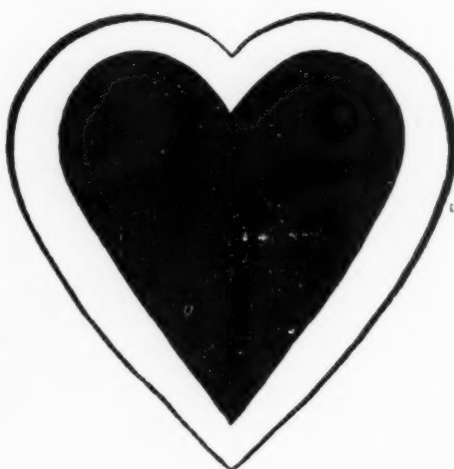


Make small yarn dolls of colored scraps of yarn ~ paste on cut-out heart ~ may be hung on wall ~ or doll may be removed and worn on dress or coat



## VALENTINE BOOK MARKS

FEBRUARY  
the  
Month  
of Silhouettes





# INDIAN CHILDREN INTERPRET PETER RABBIT *for* EASTER



MAURINE GRAMMER, Albuquerque, New Mexico

**A**NIMALS talked and lived as people in the long ago," say the Pueblo Indians. This belief makes our fables and stories, having animals as characters, favorites of the young Indians. The Tale of Peter Rabbit always brings the most joy to them. They are often prompted to make sketches of Peter and his family in the ceremonial dress of their people.



Peter Rabbit hunts  
for Easter Eggs



Peter Rabbit dances  
the Corn Dance



Peter Rabbit beats  
an Indian Tom-tom

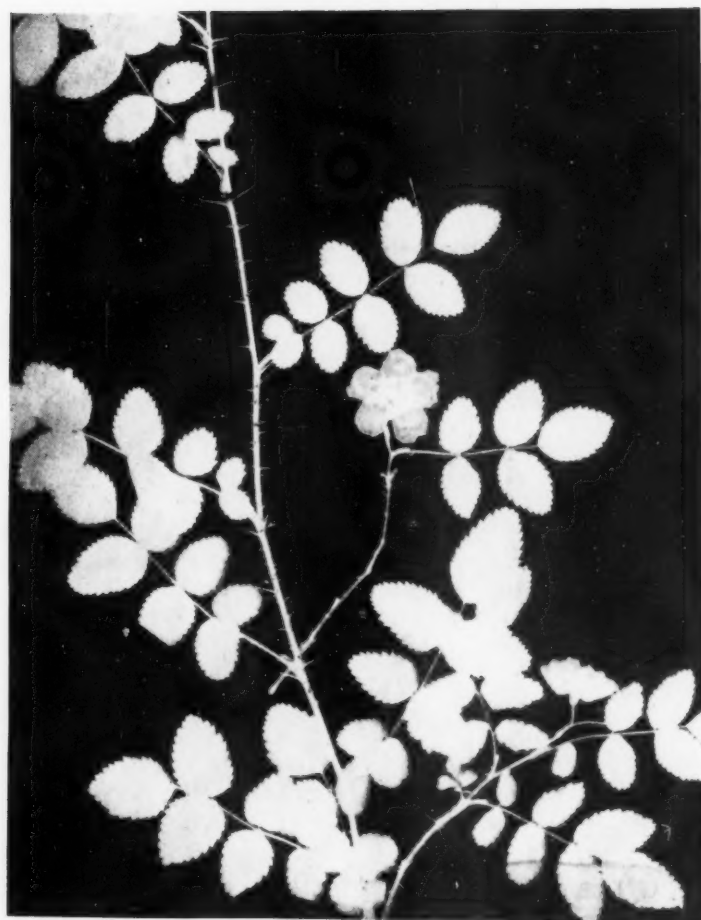


Peter Rabbit gracefully enacts the beau-  
tiful Eagle Dance of the Pueblo Indian

# BLUEPRINT FLOWER ARRANGEMENT

Simplified Photography  
for COMPOSITION  
and NATURE DESIGN

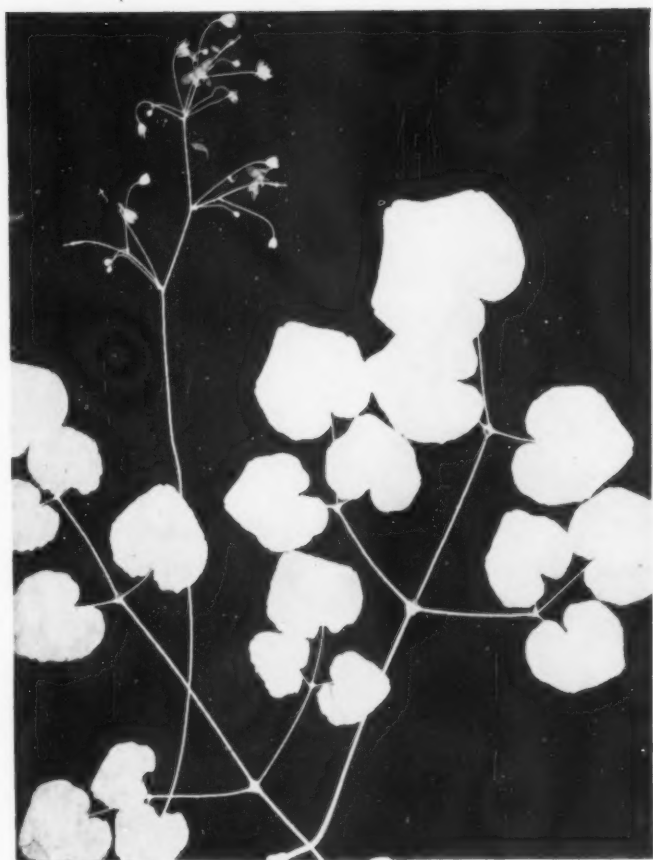
PEDRO deLEMONS, Editor, School Arts



Iris, Wild Rose, and Bamboo, flower and leaf forms laid on sensitized blueprint paper, either under glass or on top of the paper and exposed to the sun for a few seconds







To obtain a variation in shades, place the sensitized paper and flower or leaf forms in the frame under glass. Block out with tempera or other opaque paint on the glass the parts which are to have the variation in tone, such as in the Iris, Fern, and Wheat. Flowers represented on this page are: Vancouveria, Fern, and Wheat



# MAY DAY . . .

. . .

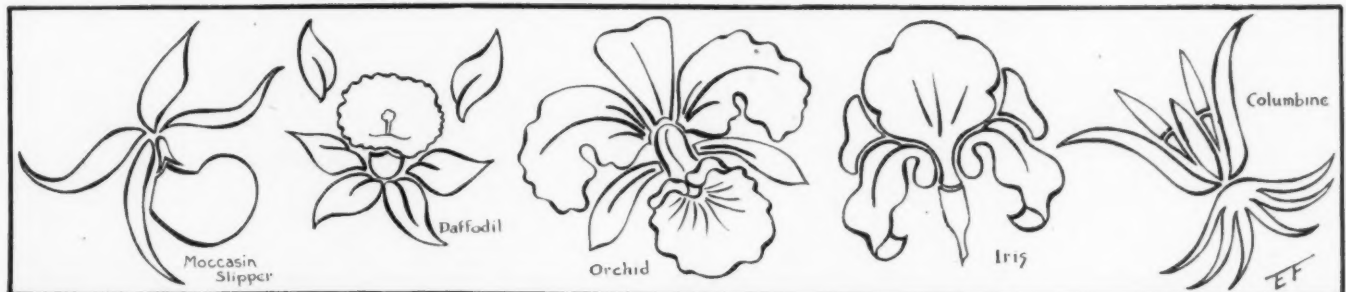
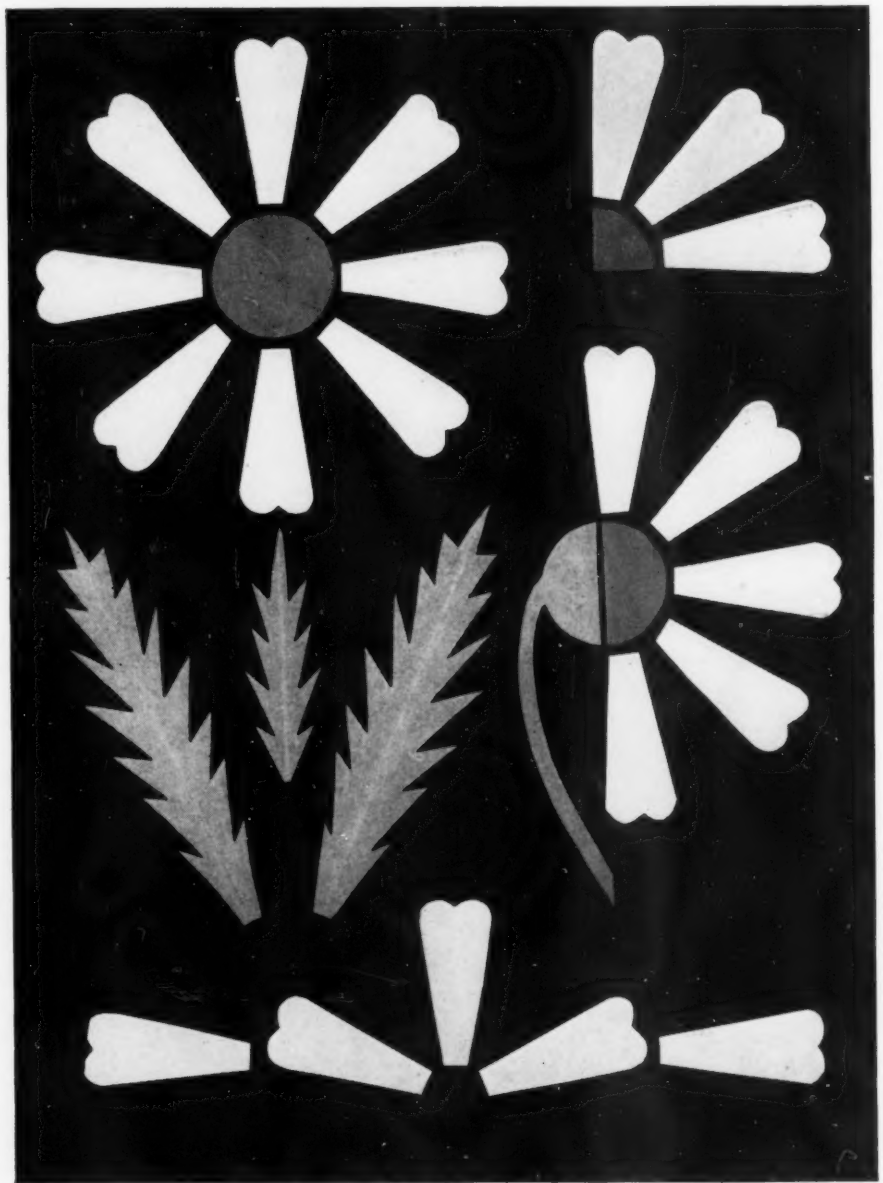


"He loves me,  
He loves me not"



HERE are so many decorative possibilities in cut paper designs and there is no more appropriate day to experiment with flower and leaf forms than May Day. Close observation and study of flower forms will not only give the child a structural knowledge of flowers, but also a foundation for future design motifs.

Have each student choose a flower he wants to study and make in cut paper. Instruct the student to point out the design possibilities as is done in the sketches at the bottom of this page. Let the student then choose his background color, heavy construction paper is most desirable, and after cutting several of each of the forms of his flower design, arrange them on his background in a pleasing and decorative manner. After a class criticism of the arrangement of the flower forms, they can then be pasted in place on the paper. Thus panels which can be used to decorate the classroom on May Day are complete.





# IL PAINTINGS OF FLOWER CLOSEUPS

A Problem for the High School Level

BEULA M. WADSWORTH

Art Hobbies Workshop, Tucson, Arizona



Figure 1. Hibiscus Flower  
Oil painting by the author



HIGH SCHOOL students to whom oil paints are made available for the first time feel that they have reached a real milestone in their art experiences. The students should, in fact, be made to feel that this is a true adventure, an exciting opportunity

to paint in that most permanent of mediums which the masters have used for centuries.

The materials of oil painting are, admittedly, more expensive than other school supplies for art expression which, therefore, precludes their more general use. (There are less expensive substitutes which can be used in the manner of oil painting.<sup>1</sup>) I shall in the following lists suggest the minimum in quantity and price of oil painting supplies.

## MATERIALS

- a. *Student oil tubes* "Permanent Pigments" suggested, 25 to 75 cents per tube

White Cadmium yellow light  
Cadmium yellow dark Alizarine crimson  
Vermilion  
Emerald green or Veridian green deep  
Cobalt blue Prussian blue

<sup>1</sup>Calcimine mixed with linseed oil; old window shade cloth; poster paints; heavy wrapping paper; oil paints on drawing paper or rough canvas-like paper.

## b. Canvas

Canvas board 9 by 12 inches at 25 cents each; or cheap canvas by the yard to be cut to size; or academy board. Cut to 9 by 10½ inches for a more pleasing proportion. (This size and proportion fits flower closeups and the painting, if hung, suits many smaller wall spaces in homes.)

## c. Other Items

A single good brush, ¼ inch wide at 65 cents preferably, or ¼ inch wide bristle brush at 45 cents. (One brush can be made to do by cleaning in turpentine between colors.)

A small palette at 50 cents up; or an oblong cardboard covered with wax paper hemmed over and clipped.

Two tin palette cups; or any dishes.

Turpentine; Pale drying oil.

Palette knife; or kitchen case knife for cleaning palette; painting knife, limber blade, 45 cents to \$1.50 for Technique II. Rags.

Easel, \$2.00 up; or made in the school shop; or tack canvas board to a drawing board which has a substantial prop for use on a school desk.

Charcoal stick; piece of chamois skin for eraser; fixatif for spray, and sprayer to set the charcoal.

## d. Flower Models

Simple forms for beginning painting such as hollyhock, lily, sunflower, daisy, gladiolus, morning-glory (which has to be painted while on the vine as it wilts immediately if cut.) Flowers can be secured from private gardens, or purchased at the florists from art fund. Keep cold between sittings.

## DESIGN (on Canvas with Charcoal)

### a. Spaces

Pose three flowers of the same variety with perhaps a very few leaves to form a dramatic design well filling the space, the flowers to be enlarged if necessary; or if only one flower is available, design from the flower moved to different positions. (This was done in Figs. 1 and 3.) Design for spaces of differing sizes and shapes as for stained glass—not a nosegay in the middle of a big undesigned background. Outline flower and background spaces, then, to see if the design is good from any direction (disregarding subject), lay the canvas on the floor and turn it round and round.



#### b. Lines

In designing with lines, study for line rhythm, i.e., a flowing together or transition of lines one from another, sometimes a converging of stems or long flower pistils toward a point outside of the picture as in Fig. 1. Let the observer's eye enter the composition via a line or group of lines near the lower left and travel by means of transitional lines around throughout the design.

#### c. Backgrounds

Creativeness can express itself in the background. Fig. 1 illustrates a realistic type—a cloud the lines of which hold back the strong thrust of the pistils which otherwise would carry the eye path out of the picture. Fig. 2 is imaginative with lines, though vague, which enclose spaces of tone and color. (Cut a square inch window in paper and move it about over backgrounds in reproductions of Cezanne paintings to discover how he made every square inch interesting.) Fig. 3 shows the use of an abstract shape in the background, one of many that could thus be utilized to unify a pattern as here where it holds together divergent points of petals and leaf.

#### d. Value and Balance

After the tentative line pattern is drawn, fill in the darks, the light areas, and the middle values. Strive for a pleasant interrelation of darks with lights. Again drop the canvas to the floor and turn round and round to see if the darks balance, not too much attraction on one side to balance the other. Spray.

### PAINTING

#### Setting the Palette

Squeeze out paint, arranging the yellows, blues, green, and red in this order from right to left around the palette with white in the middle. Pour some turpentine in one cup for cleaning the brush, and a small mixture of turpentine and pale drying oil in a cup for thinning the paint if needed.

#### Technique I (Fig. 1)

It is important at the outset for the painter to gain an unafraidness in handling brush and paint, to feel "an emotional power" in rapid adventurous painting. And so, although following the value pattern, proceed with abandon, dipping the brush in a color or in two or three colors, in color and then in white for light colors and let the paint mix and blend on the canvas with little or no working over. Paint the flower-leaf pattern first and then the background without being so exact as to slow up spontaneous painting. Thick oil paint can express strength. To keep the colors clear and brilliant, clean the brush between colors, and change the turpentine often.

#### Technique II (Fig. 2)

Have ready a line and value pattern in charcoal as before. Have plenty of paint on the palette. With painting knife instead of a brush, pick up the paint with the bottom side of the blade—one or two colors for brilliant effects, several for softer grayed tones—and spread on the canvas like butter. Little or no thinning of the paint with medium is necessary. This method is fascinating because it is almost modelling in relief. Effects such as the thick sunflower centers is done by stippling the paint on with the flat of the blade. Use as few strokes as possible in knife painting to give a crisp mastery effect. Incidentally, keep many small pieces of cloth at hand for cleaning the knife between colors.

#### Technique III (Fig. 3)

As previously, the charcoal design is ready. For this problem use only red, yellow, and blue with white admixtures for broken color. By broken color is meant each different shade and hue is thought of as broken into the primary colors that make it, and these put on separately in the right proportion to blend in the eye at a distance, making the color sought. In other words, the proximity of red, yellow, and blue dots or strokes seen at a distance appear as gray, red-gray, blue-gray, yellow-gray according to the proportions used, or red-blue (purple) gray, etc.

#### Yellow Color Pattern

**Light Areas**—Dip the brush in yellow then white or in pure yellow, since it is already light, according to the effect desired, brush well charged with paint, and dot the surface—far apart where there is to be little yellow in the colors, closer together where there is to be medium admixtures of yellow as in a medium green (yellow with blue) or orange (yellow with red), and still closer together where there is to be a definite yellow, being sure to leave at least a little room for dotting in the red and blue (the other two primaries).

**Medium Areas**—These are dotted as above except that, instead of a light value, a medium dark value is used in each color.

**Dark Areas**—Here colors are to be rich with little or no white added, keeping each color dotted together as near the same value or tone as possible. Of course, yellow, being originally light, is not darkened except to use the cadmium yellow dark. Prussian is the darkest blue and alizarine crimson the darkest red. These two latter combined with slight traces of yellow produce a color almost black.

The blue color pattern and the red color pattern are carried forward successively in the same manner as described for yellow, the third and last color applied completing the covering of the canvas.

This broken color method is, admittedly, a slower method than the first two, but it need not be too meticulous—just work along easily and rapidly. To be sure, a first trial is more or less experimental. One has to learn by doing to discover what color sensations are produced in the eye at a distance when certain colors are juxtaposed on the canvas.

#### Technique IV

Study Van Gogh paintings, many reproductions of which are available where pictures are sold and in books such as "Vincent Van Gogh" by Julius Meier-Graefe (Halcyon House). (I cut the color pages out of my copy to exhibit to my painting students.) Most of Van Gogh's canvases were painted in broken color with a variety of strokes instead of dots. Try this method in the manner described for dots, letting your canvas have spirit and dash.

#### Conclusion

After trying these different approaches to painting, the beginning artist will begin to get his stride, to feel which best suits his temperament. The broken color technique obviously gives a liveness, a vibration to a canvas which smoother handling does not. This "adventurous participation" in a visual art, moreover, has several objectives according to Pearson:<sup>2</sup>

"To prove that every individual has some creative ability in the plastic arts and that such ability grows with use.

"To prove that using one's creative faculties is a lively experience.

"To prove that the experience of creative practice is the most effective way to the understanding of all art, both ancient and modern."

<sup>2</sup>"Experiencing Pictures," by Ralph M. Pearson (Brewer, Warren and Putnam).



Figure 2. Wild Sun Flower  
Oil painting by the author



Figure 3. Calla Lily  
Oil painting by the author

# WHEN THE CIRCUS COMES TO TOWN

ELIZABETH FREMBLING, School Arts Staff



Children modeling animals in clay from memory after visiting a real circus. Dayton Art Institute



**HAT** a happy holiday the circus is!

Children will talk for days about it before it comes to town and continue to discuss its animals and breathtaking spectacles for weeks after it leaves.

Such a time as this is a wonderful opportunity for the study of the anatomy of animals. A regular class project can be worked up by the class, such as making their own miniature circus: tent, three rings, clowns, trapeze artists, animals, and all.

The following sketchy lesson procedure will show you how to go about planning such a project:

1. Have each student choose the animal he is going to study and make.
2. Suggest that the students look through magazines and books and find all the pictures they can of their animal which they will need to study.
3. Conduct a class discussion on type of materials

the animals are to be made of. That is: modeled of clay, soap carved, wood carved, or made of small carton boxes.

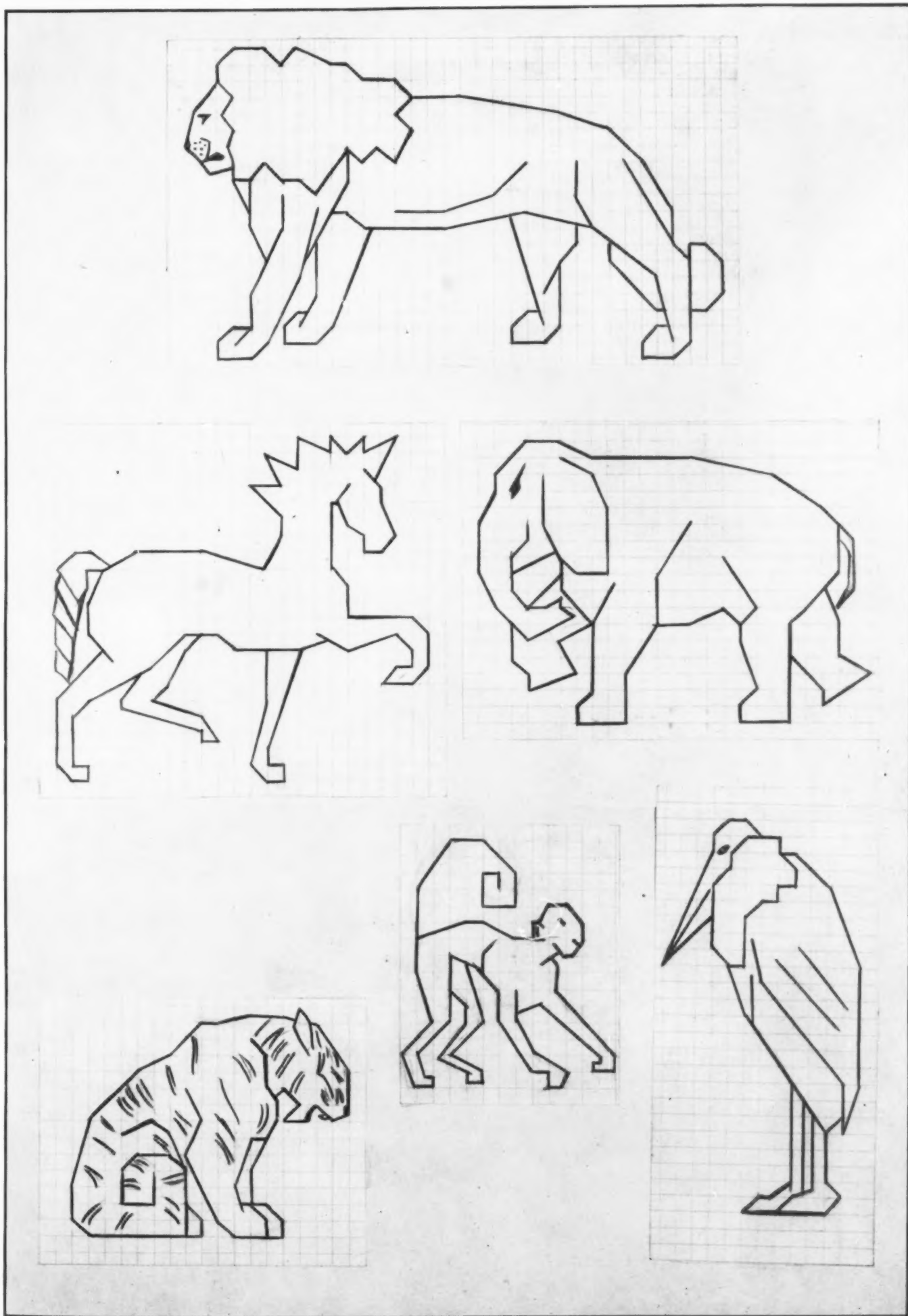
4. Using their reference pictures as guides, have the student draw his animal in some characteristic pose which he remembers seeing the animal do when he was at the circus. Have the student draw his animal on squared paper, being careful to see that the proportions are correct and that the animal hinges together properly.

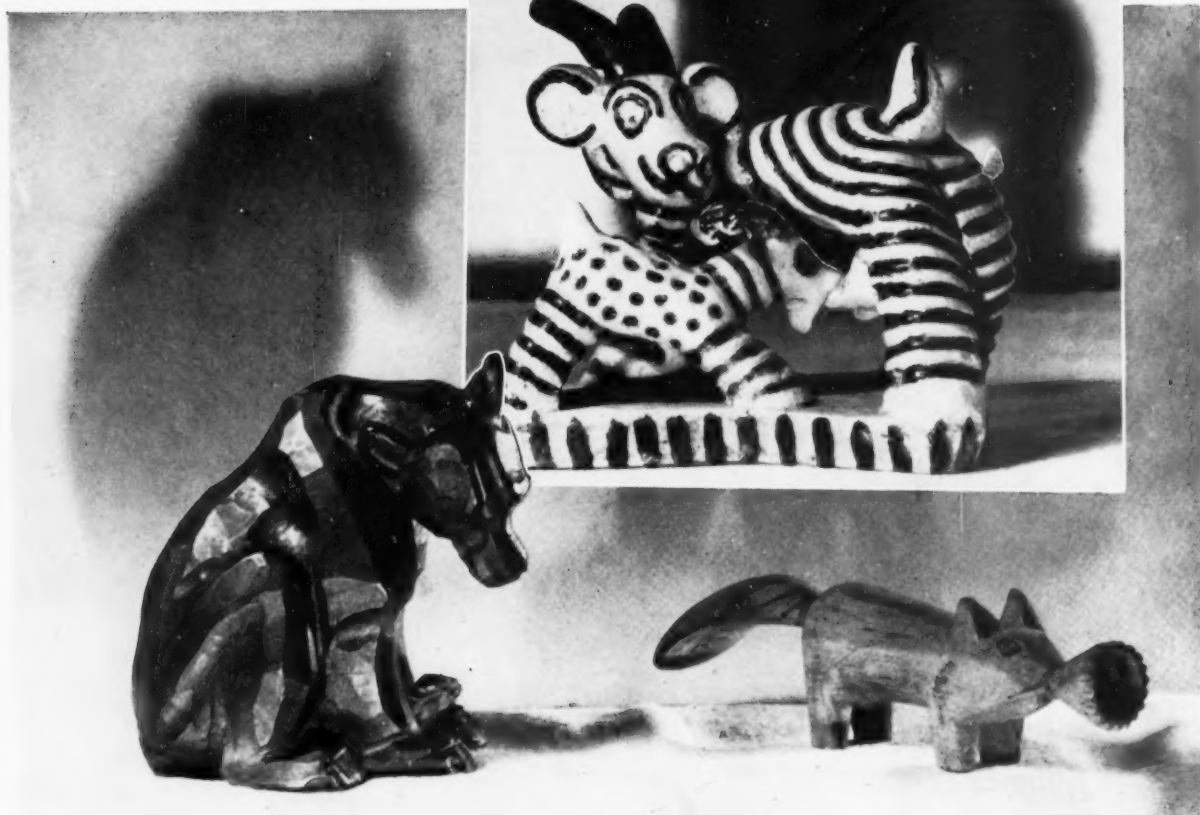
5. With these simplified sketches as a basis or pattern, have the student begin work on the material of which the animal is to be made.

6. Paint the animal with the type of paint which is best suited to the material of which the animal is made.

7. While the boys in the class are constructing the tent and equipment, the girls in the class can be making and dressing the clowns and trapeze artists, of pipe cleaning stems or wire.





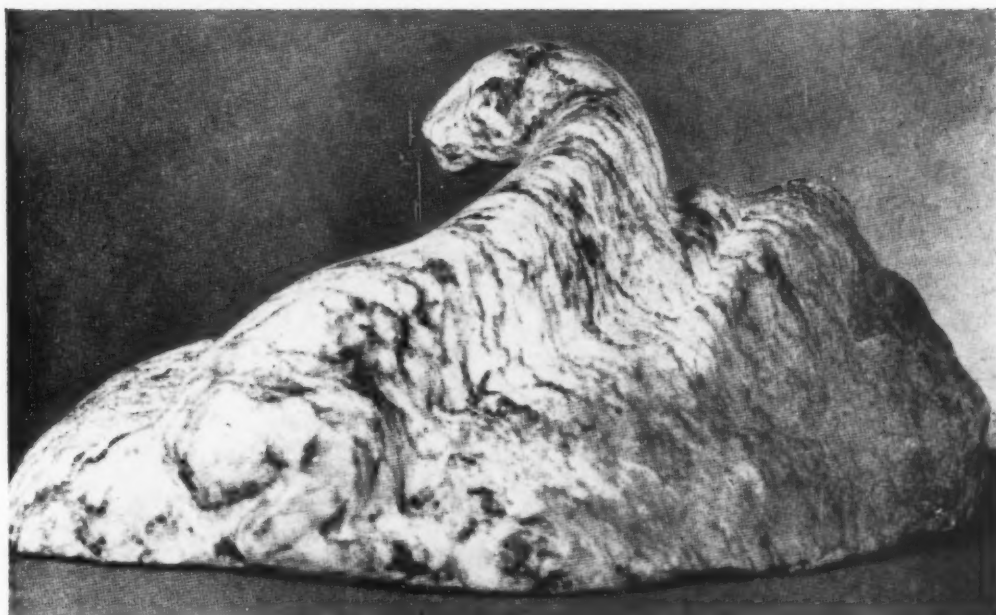


Pottery animal groups and wood carved animal subjects have proven the most generally used mediums for craftsmen producing small modeled or carved subjects



Each craftsman finds his material controls his type of expression, his technique, if he desires to produce an honest art result

Many varied types of figurines of birds, animals and human figures are made the world over by native artists in many lands. Noted collections have been made of such crafts by many noted collectors.



Panther: Carved directly in granite, recognizing the fusion of the materials veining with form produced. Nicaragua.



Sleeping Kitten.  
By Alice Decker.  
Carved in mahogany



A standing tiger with head in full relief. Covered with raised lines. Leaping antelope under body. Late Chou Period





# ISHBONE DOLL

CAMILLA WALCH WILSON, Sedalia, Missouri



MAKE your wishbone wishes come true, but don't break the wishbone. Use the wishbone as the framework on which to fashion a dainty little doll. Copy the doll pictured or make any kind of doll you wish, remembering that the doll must be of a type that wears a long dress.

The peasant doll pictured is made on a wishbone measuring  $4\frac{1}{2}$  inches, but the size of the wishbone is immaterial, any size will do for the body of a doll.

First of all, scrape the bone clean, let it dry thoroughly, and sandpaper the ends a bit.

Take narrow strips of any white cloth and wind in and out about the fork of the bone where, as your biology tells you, the clavicles unite. Then with this little cloth foundation to sew on, pad the tip-top of the bone and shape the head, also a shoulder line. Any old silk underwear may be fashioned into tiny arms and serve as the final covering for the face. Sew the arms in place and embroider the features, using one strand of three-ply embroidery floss.

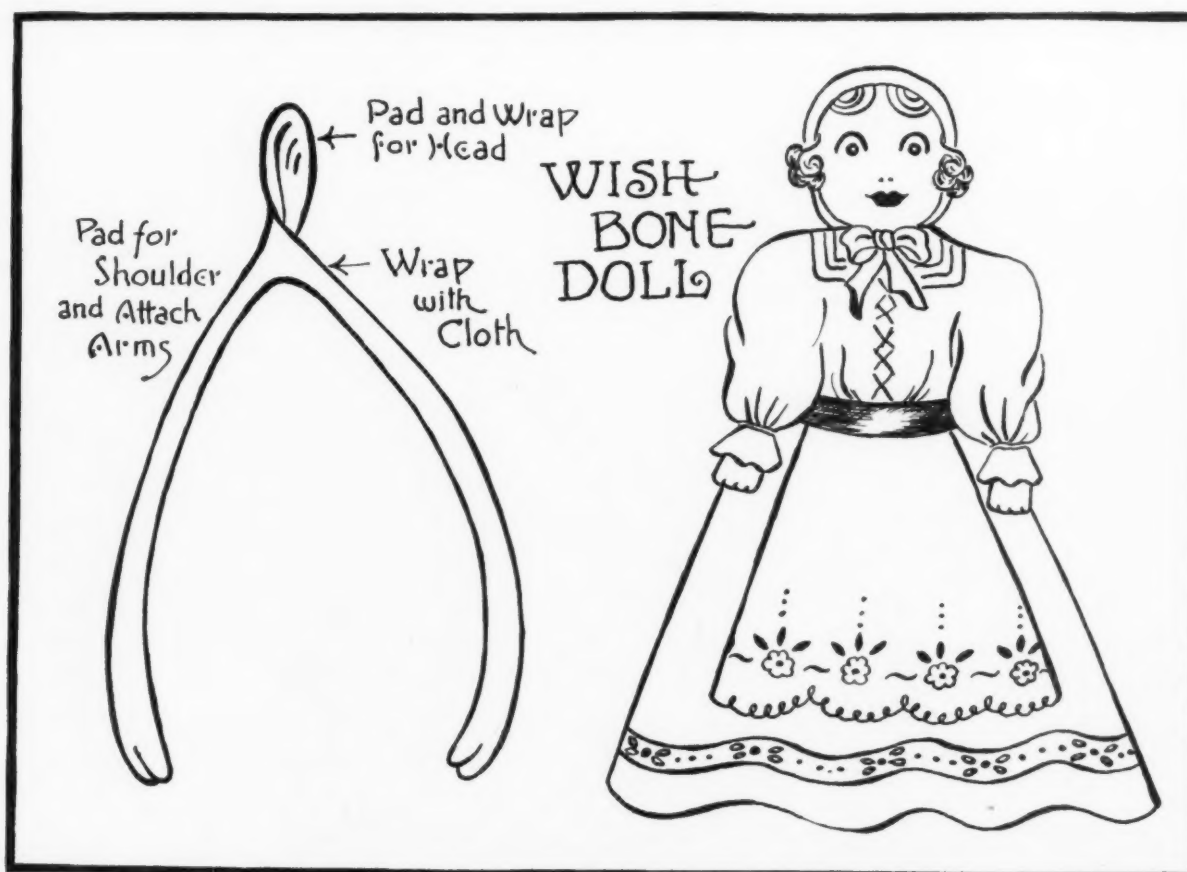
If the material will take paint or ink, the facial features may be done quickly, the embroidered features are safer, and may be pulled out if the

expression should prove to be sour. Work a bit of floss back and forth across the front of her head to simulate curls or bangs.

Now go through your scrap bag and select a scrap of silk for a dress, a bit of colored lace or veiling for the bodice, ribbon for the apron trim and sash, cotton cloth for a petticoat and panties, and a square of bright silk for the headscarf.

The long bones or clavicles are left in their original state, just for fun, so you may prove to your friends your doll really is a wishbone.

Fashion a tiny pair of panties, sewing them to the wrapping at the fork of the bone, gather the petticoat, and sew it in place so that it reaches the tip ends of the long bones. Now gather the skirt, sew it where the waistline should be, pleat or gather a short length of lace for the apron, drape and tack the lace about the shoulders, arms, and back and front of blouse. Tie a piece of ribbon around her waistline to cover the stitches, and make a sash bow in back. Cut a perfect square of colorful silk, fray the four sides for a head scarf and sew it in place. Add a touch of rouge to her cheeks. Pull her skirts out so she will stand alone. A dainty little peasant doll costing not one penny yet money could not buy it.





# RAFT CLASS IS GIFT CLASS

SERENA ARMENTROUT  
Centralia, Washington



Craft work completed by pupils in the fourth through eighth grades at Lincoln School, Centralia, Washington, for Christmas gifts

**T**HE craft work pictured on this page was completed by the fourth through eighth grades. About 140 children participated in the work, each making one or two articles.

The trays, book-ends, and boxes were decorated by the children. Most of the designs were original. Each article was enameled, crayonexed, or tempera painted before shellac and varnish were applied. The trays were finished with cotton sash cord, painted to match the design before being tacked and glued to the edge. The metal supports of the book-ends were enameled and a coat of flock applied.

The candleholders were made of wooden spools secured from grocers (the spools out of wrapping paper

rolls). A piece of cardboard was applied to the bottom and the article was completed with twisted crepe paper in various colors. Flowers and leaves were added for decoration. The round covered dishes were father's wooden soap boxes covered with the twisted crepe paper.

The Junior Red Cross work consisted of Comic Book covers—fourth grade; Puzzle Book covers—fifth grade; simple portfolios decorated with crayon stencils—sixth grade; small note pads, designed with cut paper designs—seventh grade; and portfolios with inner raised designs by the eighth grade.

The background pictures were drawn by the fourth grade to represent their idea of how the Red Cross helps in time of need.

Junior Red Cross projects completed by the same pupils. A fine example of how art and crafts can be fun and useful at the same time





# INTO THE REALM . . . OF THE SUPERNATURAL

MYRTLE G. SANDERS, Sault Ste. Marie, Michigan

**H**ALLOWEEN is an ideal season of the year for children to experiment in their favorite world of the macabre. Unusually gifted with vivid imaginations and an appreciation of the supernatural, it is not difficult to encourage a child to "let himself go," and have him produce telling results.

The media which the child may use is as varied as the subject matter. Water color, crayola, freebrush of black Indian ink on white paper, white chalk on black paper, or cut colored paper. It depends on the grade level and the background of the child with various medias.



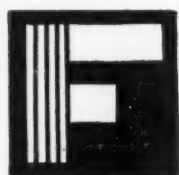
Mrs. Myrtle G. Sanders, Art Instructor and Supervisor of Sault Ste. Marie, Michigan, has had such an experience with her high school students this past year. Capably and cleverly done, the work shows a sense of humor and originality on the part of the students who made them.

Panels or temporary murals of this kind can be made to decorate the classroom and school cafeteria just before Halloween. The younger child will enjoy taking his creation home to hang in his room or in the front hall, to remind all who enter his home that it is the season of ghosts.







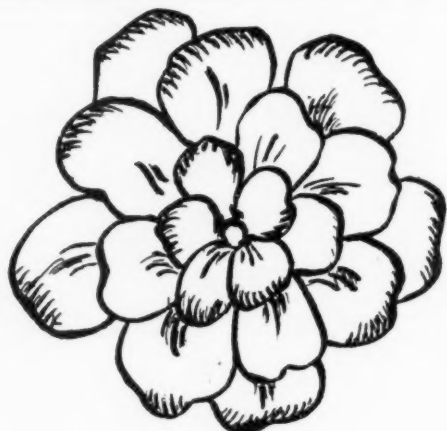


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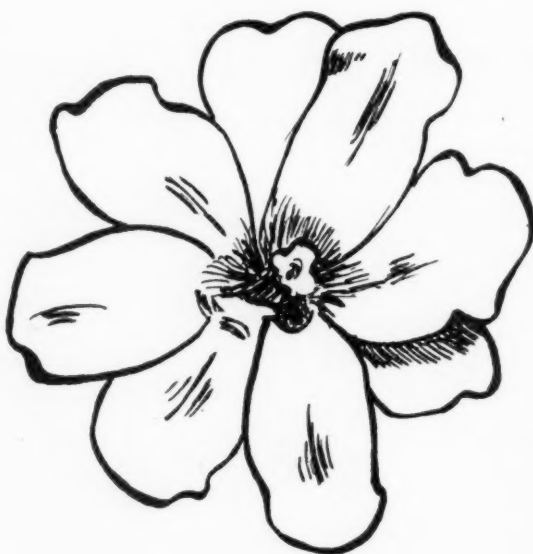


# INE CONES

HELEN C. KOCH, Cincinnati, Ohio



STEM END



CROSS CUT



TIP

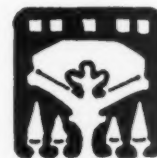
**H**AVE you ever noticed how much a cross section of a pine cone looks like a flower? If you paint the center core yellow and the petals any of the zinnia shades, you will begin to see the possibilities for decorative flower arrangements. Have your students bring pine cones in as many sizes as they can find, also dried seed pods to add variety to the arrangements.

Three different types of flowers can be made from one pine cone. 1. Cut off the stem end and remove the stem. This will make a flower shape with petals close together and slightly turned back. 2. Cut off the tip of the cone and you will have a partly opened flower with no center showing. 3. Cut the rest of the cone in cross sections, either in single or double cuts, according to the fullness of the petals desired, and you will have a flower form that resembles a zinnia.

To make a shoulder bouquet, paint as many flowers as you think you will need, also some small seed pods to add variety. Use oil paint or enamel, or if you wear the bouquet only in fair weather, poster paint will do very nicely. Cut some of the petal sections from the pine cone or shape seed pods and paint them green for leaves.

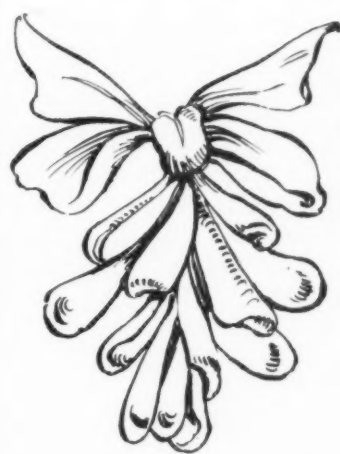
Now you are ready to assemble the flowers and leaves. You will need some fine wire and several pipestem cleaners. Wind the wire around the petals of the large flowers where it will not show and wire the small flowers and leaves by piercing with a needle and running the wire through. Attach the wires to the pipestem cleaners and paint all stems green. Tie the pipestem cleaners together with ribbon. Painted in color harmonies to match the coat or hat, this shoulder bouquet will make a most attractive addition to the wardrobe.

To make a wall plaque, you will need a piece of wood or wall board. Tack the flower forms and leaves to the board in graceful arrangements and mold a bowl of any modeling material or gesso to cover the stems. This plaque, painted in interesting color harmonies, will make a bright spot in the home.



# FUN with PINE CONES

Lapel pins, earrings,  
shoulder bouquet,  
buttonniere and  
wall plaques







# AND *of* LENTY

"CHARM STRINGS"  
 made by students of the Pillsbury  
 School, Grade 5, Minneapolis Public  
 Schools. Bess Foster Mather, Art  
 Supervisor. Aurelia H. Socha, As-  
 sistant Art Supervisor. Lorraine M.  
 Stickel, Teacher



**F**OR YEARS, America has been known as the land of plenty and, even in our present crisis of rationing, we realize just how fortunate we really are to have such a beautiful, bountiful country in which we live.

Thanksgiving is the season of the year, when after the crops are harvested and winter settles over our fair land for a brief stay, that we look back and reflect over the past successful year. It is no wonder that it is with thanksgiving for all this and our way of life, that families gather in reunion to toast the harvest season with the traditional Thanksgiving dinner.

Decorations for such dinners and affairs are becoming increasingly scarce and what is a celebration without some sort of appropriate decoration?

Students of all ages will enjoy experimenting and weaving together Charm Strings (pictured above) of colorfully tempera painted gourds, pine cones,

colored leaves, small pumpkins and squash, and dried ears of corn.

As place cards, due to the shortage of candy and nuts, appropriate and useful gifts can be made of acorns, small pine cones and dried seeds. Such objects as:

1. Necklaces of very small pine cones on colored yarn.
2. Earrings of seeds and acorns on inexpensive earrings bought at a five-and-dime. The seeds or acorns could be fastened into plastic wood which has been put on the earring base.
3. Lapel pins of small pine cones and leaves woven together with colored raffia.

The students will enjoy experimenting with these projects and will find ideas and objects of their own which they will want to work out.



# BUTTON MOLDS AND GARDEN SEEDS



HELEN E. BATES, Canton, Ohio



**B**UTTONS, earrings, pins, and belt buckles were made and designed by our seventh grade, of button molds and garden seeds. We visited the seed store to find seeds that would be interesting to use. The cucumber and muskmelon were nice because being white we could paint them with tempera to add color. We liked the striped sunflower, the black soy bean, flax, rape, vetch, and thistle. Others can be added to our list. The molds were then sanded smooth, sanding with the grain of the wood, if buckles were made the slots were cut at this time. We then worked our design out on paper. Each pupil worked out his own design and color scheme. The seeds were next glued with a liquid glue to the mold in the same position as first planned on the paper, being careful

not to get glue where it was not needed. After drying they were given four or five coats of white varnish. They are both durable and colorful.

## Steps 1 and 2

Sand with grain of wood, then fasten on the pin to the back or if a buckle saw out the slots.

## Step 3

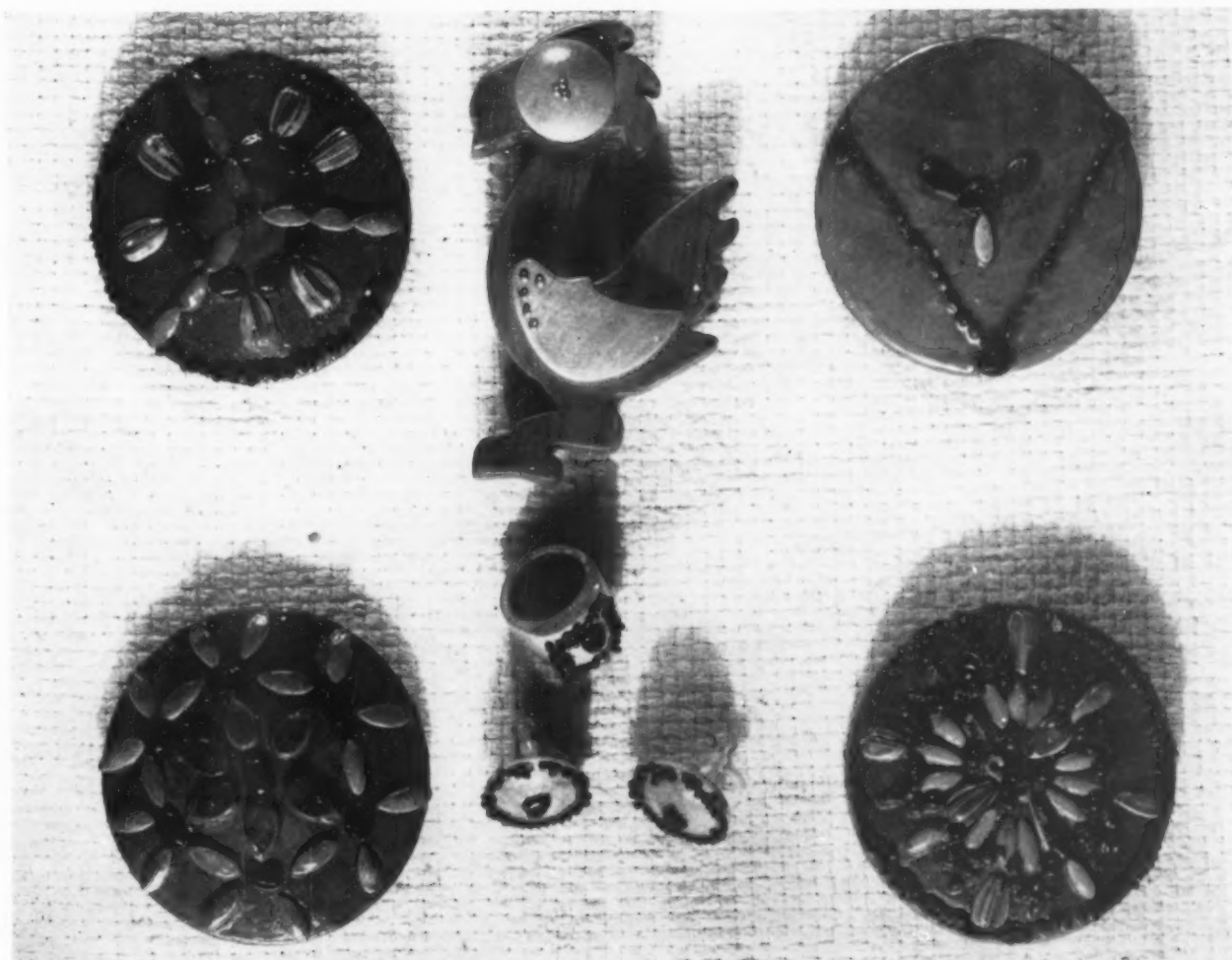
Lay out a plan on paper and experiment with seeds and color. White cucumber and melon seeds color nicely with tempera paints.

## Step 4

Glue seeds in place on mold as planned, being careful not to get glue where it is not needed. Let dry.

## Step 5

Varnish with white varnish four or five coats.





# CHRISTMAS GIFTS



SISTER MARY FLORIN, B.V.M.  
Des Moines, Iowa



A group of students around one of the display tables. The table was set with a stenciled luncheon set, painted with textile paints and napkins to match. On this are displayed trays, salad bowl sets, and bread boards.

A table of book-ends and boxes, decorated in various ways, wood carving and chip-carving being the most popular. The large scrapbooks were also made of wood, with scraps of leather for hinges.







Close-up view of some of the pieces. The lamp pictured has for its base a cider bottle. The student drilled a hole through the base and wired it herself



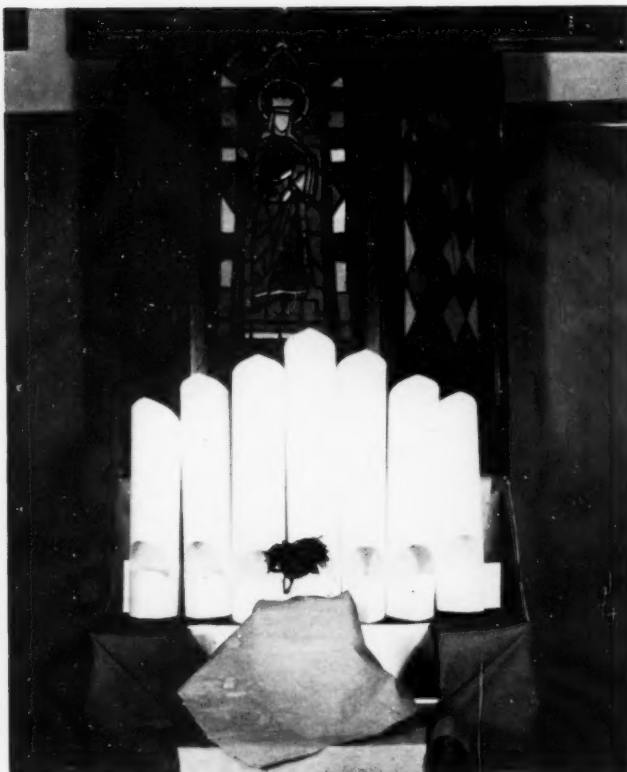
Toys proved fun to make and fun for children to receive. In the background can be seen a wrapped package display. The girls in the design class, designed their wrapping paper. The all-over designs were drawn on various colors of tissue paper with crayon and later pressed into the paper with a medium hot iron. The effects were interesting. The hassock in the foreground was made from a large wooden lard bucket. After the bucket was well padded with newspapers, it was covered with bright cretonne. The animal game board was made from scrap lumber and small bean bags to be thrown through the open mouth, completed the set. Jig-saw puzzles proved popular, cut in large size pieces for the very young, and smaller, more complicated pieces for the older



# PENNY-WISE DECORATIONS • • •

ELIZABETH KLEIN, Assistant Professor of Art

Mississippi State College for Women, Columbus, Mississippi



In the angel setting the forms were ornamented with pleated ruffles, cut-out lacy patterns, and pressed Ginkgo leaves. Corrugated cardboards made stiff wings. A light bulb face with blue features was placed in a cone that was dressed with crepe robe and ruffled cellophane. Rolled paper of multicolors formed a stained-glass window poster in the back of the choir of angels. A half-round tree was made by allowing paste to set over night on the back of the cut-out tree in order to wrinkle or bulge it outward. Then it was pasted on a red poster board.

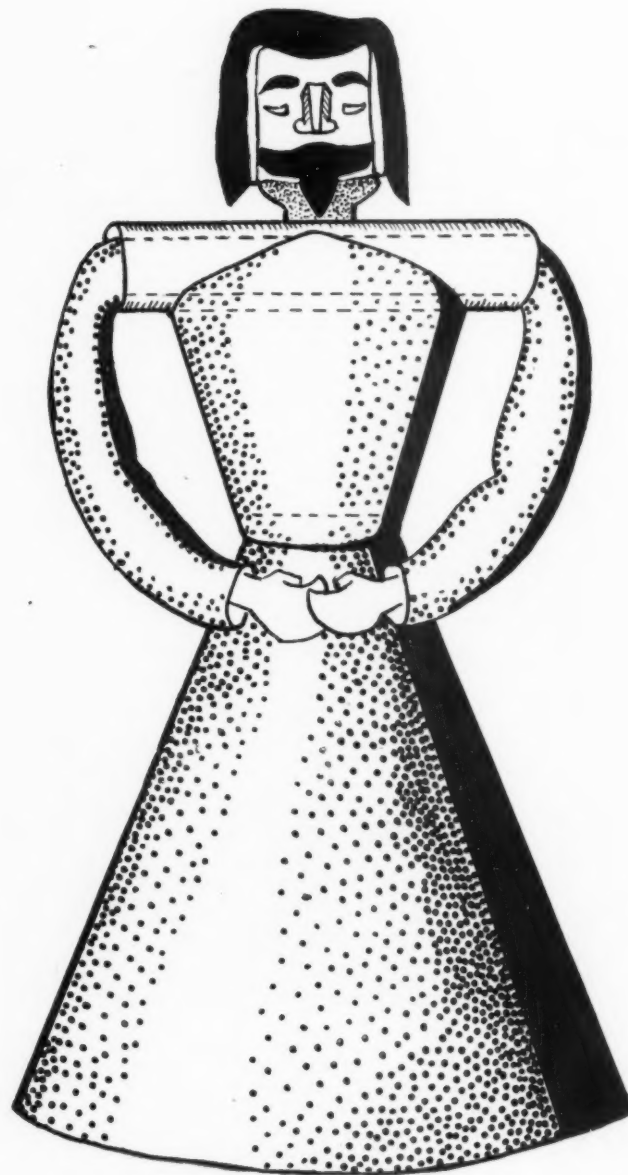
The crèche symbolizing the nativity scene showed Mary, Joseph, and the Wise Men. These figures wore oatmeal paper robes with cords tied around their

**F**ACED with the ever-present shortage of materials, my College class in Methods of Teaching Art decided on penny-wise decorations for Christmas social activities. Each girl contributed various materials, such as old light bulbs, scraps of yarns, crepe paper, cellophane, cotton, and pipe cleaners. They used staples, glue, and thread in putting together the round and square objects constructed with stiff paper bases and trimmed with crepe, metallic, or thin paper.

For one lesson the class made trees, using curls and stiff triangular forms for branches. Additional study was spent in transforming stiff cones into angel-like resemblances. Another phase was creating a nativity crèche or a Christmas scene.

In the scene of Santa's Shop were various toys, such as jack-in-the-box, drums, wagons, blocks, dolls, and doll buggies. Santa with his pack and his reindeer completed this scene.

In the Winter Wonderland the main figure, the skier, was constructed of a wire form covered with cotton, and dressed in colored crepe paper. He was skiing down a white slope on pipe cleaner skis. On the silver lake at the bottom of the hill were pipe cleaner skaters made stick-man style. White trees cut a crisp outline against the dark blue background.



waists. Painted designs bordered the hems of the robes. Small chests and round boxes ornamented with gold bands contained the Wise Men's gifts.

Christmas Eve is the familiar sight of a child in her long white gown and her hair of black yarn plaited down her back. She is viewing the Christmas stockings hung from the red fireplace, by which stood a large white tree trimmed with lacy spirals. The Christmas Morn scene is a small village of tiny, snow-covered houses grouped around the church.

The organist wore a robe of red. White cylinders stapled to a covered suit box formed the organ pipes. A resemblance of a stained-glass window was made from colored crepe paper with design outlined in black. This was pasted on three old glass bookcase doors that had been wired together. A back on this case and a light inside gave the windows a sparkle.

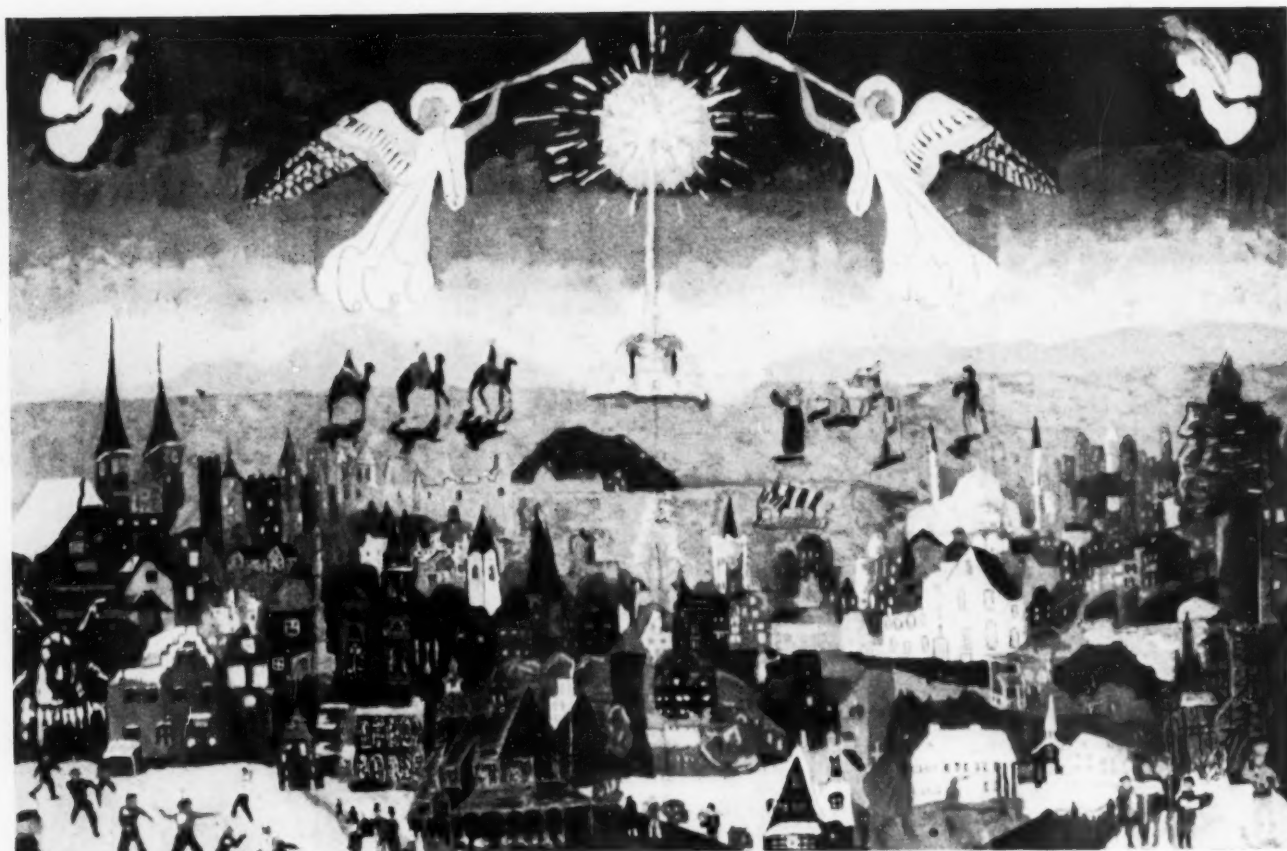
The practice teachers had an open house and displayed their crafts on large tables covered with white. The decorations were then used as table centerpieces for a college banquet, after which they were given to the U.S.O. to decorate their clubroom.



Christmas scenes as assembled by the students of the class in Methods of Teaching Art. A fine example of thrift, beauty, and utility







## PEACE ON EARTH

MARGARET M. O'BRIEN, Art Teacher  
The Bronx, New York



THE SPIRIT of Christmas with its message in this, the sixth year of war, when the whole earth yearns for a lasting peace, was chosen by our special Art Class as the subject of their mural. Other classes could paint Santa Claus on their windows, make the traditional decorations, even design stained glass windows, but this group wanted to express the timelessness as well as the timeliness of the message, "Peace on Earth to Men of Good Will" and to show how from the very first Christmas peace has been the goal of all peoples.

Each pupil chose the time and country in which he was most interested, thus giving a wide variety in architectural styles. The early days of Christianity were represented by the Roman trireme, the Byzantine period by the church of St. Sophia, the middle ages by a French castle and the Ponte Vecchio, and modern times by Brooklyn Bridge and the Chrysler building! Switzerland, Poland, and Norway were each represented by a church, Holland by a windmill and houses, England by Waits. To inject a merry note as befits the season, the Dutch boys are snowballing each other as they skate.

Instead of choosing just one symbol of the Nativity, the star, it was decided to depict the whole scene from without, the buildings of Bethlehem flanked by two palm trees, the Three Wise Men on their camels,

and the shepherds listening to the angels above.

After the sketches were made and assembled in the final composition, the greatest problem was choice of color to bring out their fine arrangements of lights and darks. The back of oilcloth was chosen as being more durable than paper and tempera paint was used.

The fact that their mural was chosen to be used as a backdrop on the stage for the Christmas concert gave the pupils almost as much pleasure as they experienced while working together on it.

One of the boys thought that the line in Longfellow's poem, "The Belfries of all Christendom" would be a suitable title, while others pointed out that since buildings other than churches were depicted, Phillips Brooks' poem "Christmas, Christmas Everywhere," might describe the picture. However, the pupils finally decided that the simple words of the angels' message expressed their purpose in painting the mural.

The special Art Class affords an unusual opportunity to gifted pupils who wish to develop their talents. In order to become a member, each pupil must have a reading level of 9-1 or above, to free him from the necessity of attending the programmed reading classes. The class numbers from fifteen to eighteen or twenty members and meets each day from 1.00 to 1.40 p.m. in the period in which the rest of the school is having programmed reading.

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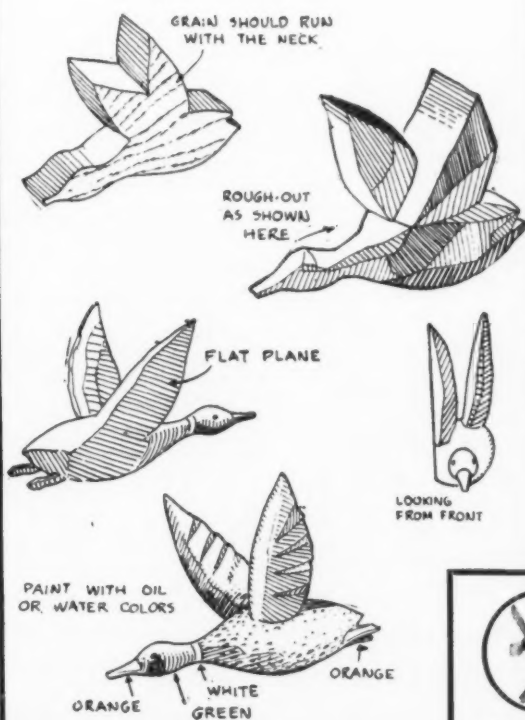
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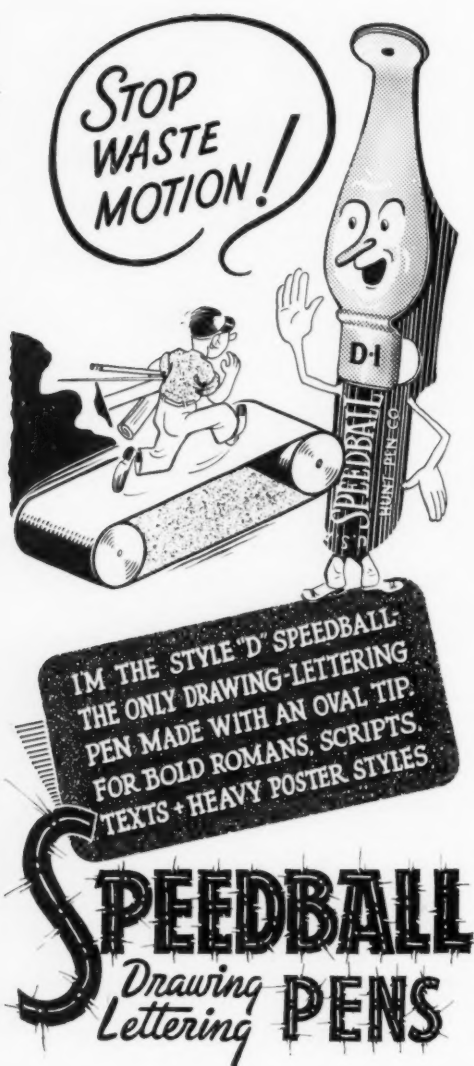
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6-a

and how to do it, when attempting oil painting. I do not recall a more complete exposition of the fine art of painting for the beginner.

★ Camille Wilson, on page 60, adds a touch of femininity to the number in her description of a "Wishbone Doll." The boys will find a certain interest in hunting for, preparing and trying their luck with an unbroken wishbone, but it can be easily inferred that the young women in the class will get the most enjoyment and training, as they create such wonderful dolls as appear in the illustration.

★ Another excellent article comes from Serena Armentrout, page 61. This is a course in handicraft. The illustrations indicate that the children in Centralia, Washington, not only had a good instructor, but were good students, not only creating many fine and original designs, but putting them to a worthy purpose.

★ When starting this Introduction it had not occurred to me that almost every article in this October number, aside from those related primarily to Holidays, which is the principal subject for the month, has Nature as a background. Here are two more suggestions in which nature in some form is employed.

For instance, "Fun with Pine Cones," by Helen C. Koch, Cincinnati. Here, in five paragraphs and two excellent illustrations (pages 64 and 65) is a problem in creative handicrafts which is not only excellent art but may be put to most attractive uses.

Now turn to page 67 and see what the seventh grade pupils of Helen E. Bates, Canton, Ohio, did with some of the garden seeds which failed to germinate in our Victory gardens this Summer! Cucumber and melon seeds may serve a useful purpose even though not what nature intended. A little imagination, paint, and varnish are a happy combination.

★ Now for the Holidays. HALLOWEEN was anticipated by Mrs. Sanders in Sault Ste. Marie, Michigan, by having her pupils decorate the classroom with temporary murals as shown by the illustrations on pages 62 and 63. With these as a suggestion, other original and humorous designs may be created.

★ THANKSGIVING. No country in the world has more cause to be thankful this year than our own United States of America. While experimenting with the projects recommended by the art teachers in Minneapolis (page 66), why not emphasize the wonderful opportunities and responsibilities of the citizens of this "land of plenty."

★ CHRISTMAS. No holiday appeals more to the imagination nor has in it more possibilities for creating and developing an appreciation of the beautiful than this universal festival. While the occasion should be used to give happiness to the children, the great fact of the Nativity should underlie all the activities of hand and heart. To this end, study well the medieval Christmas decoration which is used as the frontispiece in this number. These units of design are most significant; they may be used as subjects for other wood blocks, and also may become ornaments for decorating papers in English composition, etc.

Other Christmas suggestions will be found on pages 38, 39, 40, 68, 69, 70, 72. Again, it is fitting that "Peace on earth, good will to men" should be the dominating thought in art teaching this year.

(Please turn to page 9-a)

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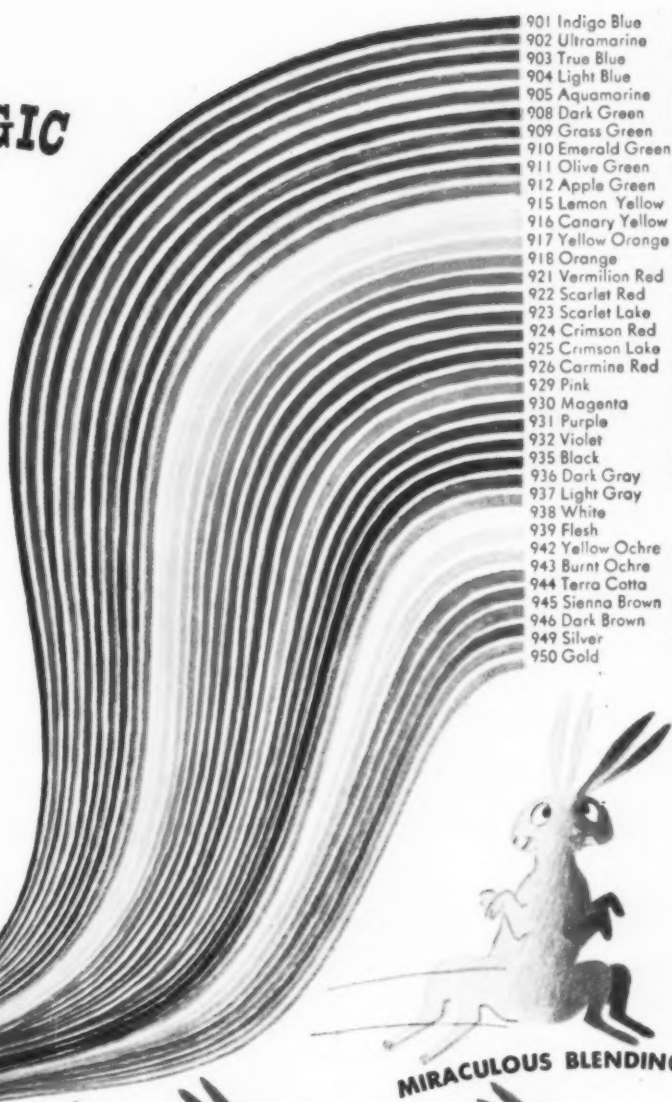
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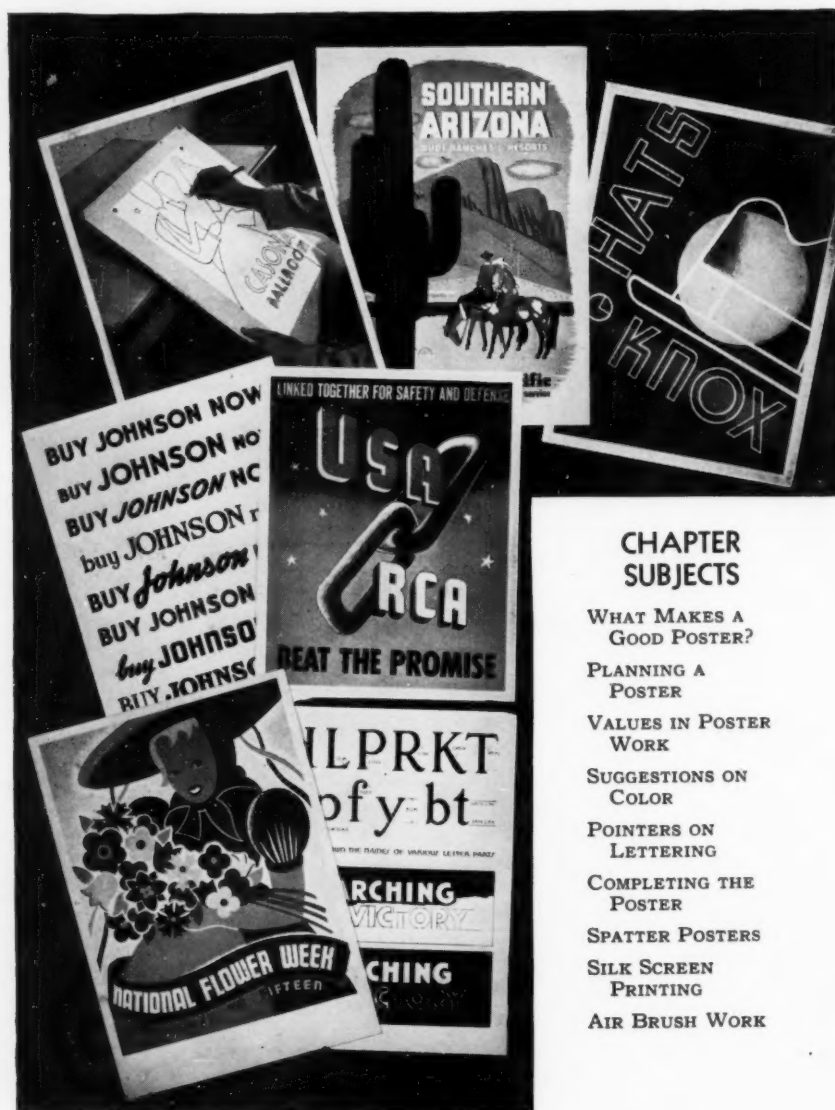
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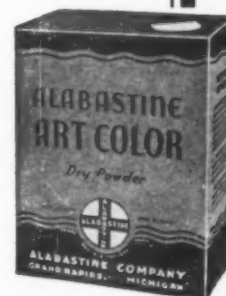
★ **NEW YEAR'S.** The time for beginning again. Turning over a new leaf. Making new covenants. This is an excellent time to recall Henry Turner Bailey's oft-quoted motto: "I will try to make *this* piece of work my best." So much for the essence of the New Year Season. A practical way of recognizing the New Year is suggested by Elizabeth Frembling in her article "Happy Holidays," page 44. A costume ball makes a very good occasion for organizing an art and craft lesson, especially in costume design. Several of the elements are suggested in the article.

★ **VALENTINE'S DAY** is a happy occasion. Mrs. Robert Black, Buffalo (page 46), gives us several suggestions for useful and unique gifts—dolls, bookmarks and even illustrations of our early historic characters. Is there anything new under the sun when Valentines are contemplated? Perhaps modern art teachers can think of new applications of this old but interesting festival. And if you do, why not send the results to the Editor of *School Arts*, who is always anxious to receive new ideas.

★ **EASTER**, too, is a happy and hopeful festival, although not the occasion for the same character of jubilation. The Indian concept, illustrated by Maurine Grammers, Albuquerque (page 49), while seemingly grotesque, is nevertheless the expression of the sincere Indian spirit. Earlier numbers of *School Arts*, if they are available in the files of the art teacher, will illustrate other ways of treating this great event.

★ **MAY DAY.** It is suggested that cut paper designs of flower and leaf forms are most appropriate at this season of the year. This will give the pupils a better appreciation of nature as seen in tree and plant life, and at the same time organ-

13  
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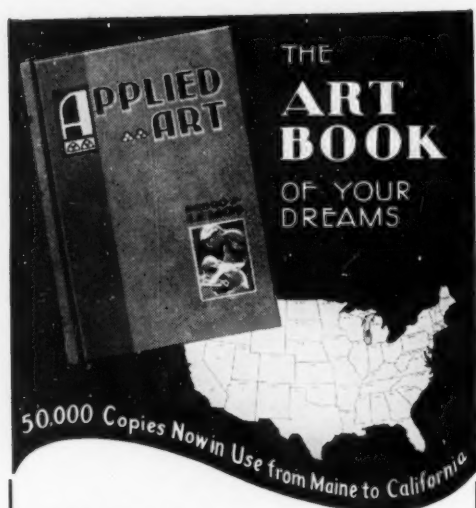
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ize a portfolio of design motifs for use on other occasions. See the illustration with accompanying notes on page 52.

★ And finally CIRCUS DAY! "When the Circus Comes to Town," it was a custom years ago to allow the children to leave their classrooms to see the circus parade "down Main Street." It may be so in some places even now, but not in my town! The parade has been discontinued. However, no event creates more enthusiasm. Miss Frembling, our new staff member, has outlined a splendid program for the study of animals (page 56), as well as the making of them from materials easily secured from home and the nearby stores. By following the directions given, a complete circus may be created while absorbing some of the fundamentals of design, proportion, color, and other elements of art craft.

This October number of *School Arts* is one to be treasured.

## TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

V-J Day brings into prominence many items of value to art teachers, including the "PLUS-LITE patented whiteboard," which was accepted as a number one sales item for nursery and school-room when introduced prior to Pearl Harbor.

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★ Every art teacher who wants to see his or her drawings or prints in length, width, and depth—and they all should—will send for the literature of the Pomeroy Stereograph Co., Inc., 1783 E. 11th Street, Cleveland, Ohio. This Company has developed a new device for finding vanishing points and for solving problems in geometry. The Pomeroy Stereograph requires too much explanation to print in this column, but "Facts about the Stereograph" and "How to Operate the Pomeroy Stereograph," plus the accompanying introductory letter, will be intensely interesting as well as informative. Send for it at address above or to *School Arts*, asking for T.E.B. No. 453-B.

★ A new series of 35mm. slidefilms or filmstrips to be made from Picture Stories appearing in *Coronet Magazine* has been announced by the Society for Visual Education, Inc., of Chicago. The new series will include eight slidefilms to be released one each month from October 1945 through May 1946. Each slidefilm is accompanied by a reprint of the Picture Story which serves as a teacher's manual. Just how these slidefilms from picture stories can be made to fit into an art-education program may be easily solved by writing to The Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois, or asking *School Arts* for T.E.B. No. 454-B.

#### THE 21ST LATHAM FOUNDATION POSTER CONTEST

The Latham Foundation wishes to thank its many friends for the splendid cooperation received in its past Victory Poster Contests. The Foundation has tried to do its part in building Allied Unity and co-operation in "winning the war."

With the defeat of Germany and Japan, the Latham Foundation is focusing its contest topics on two important objectives. These are the development of Humane Education and subjects stressing the cultivation of International Good-Will and World Peace.

Winning the war will not be of much value unless plans leading to a permanent peace can be put into working operation. The Latham Foundation hopes that poster entries in the coming contest will offer many worthwhile ideas and suggestions on both Humane Education and a permanent World Peace.

Anyone interested in entering this new contest can obtain full details by writing to John deLemos, Art Director, Latham Foundation, Box 1322, Stanford University, California.

#### NATIONAL EDUCATION WEEK—NOVEMBER 11 through NOVEMBER 17

Write to the National Education Association of the United States, 1201 Sixteenth Street, N. W., Washington 6, D. C., for suggested activities to be carried out in observance of the twenty-fifth NATIONAL EDUCATION WEEK.

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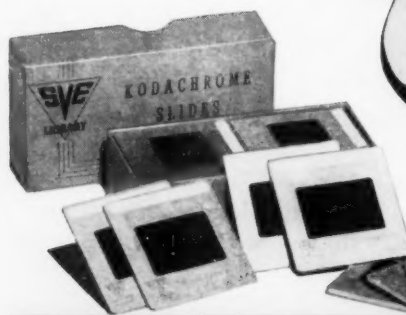


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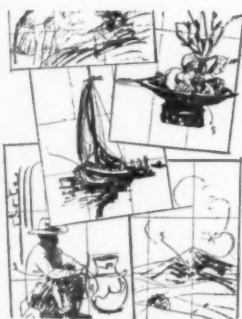


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The Division of Graphic Arts of the United States National Museum maintains seven traveling exhibits illustrating the various processes of the graphic arts for the use of schools, colleges, public libraries, museums, and other organizations that are interested in "How Prints Are Made."

Each of the seven exhibits contains the same information, illustrating and describing briefly the following processes of printing: Wood Cut, Japanese Print, Wood Engraving, Line Engraving, Photo-Lithography, Silk-Stencil Printing, Mezzotint, Etching, Aquatint, Lithography, Aquatone, Halftone, Collotype, Photogravure, Rotogravure, Banknote Engraving, Water-color Printing.

There are certain entirely reasonable and necessary conditions to be observed by those who use this exhibit, all of which will be explained on application to U.S. National Museum, Division of Graphic Arts, Washington, D.C.

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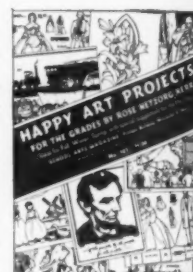
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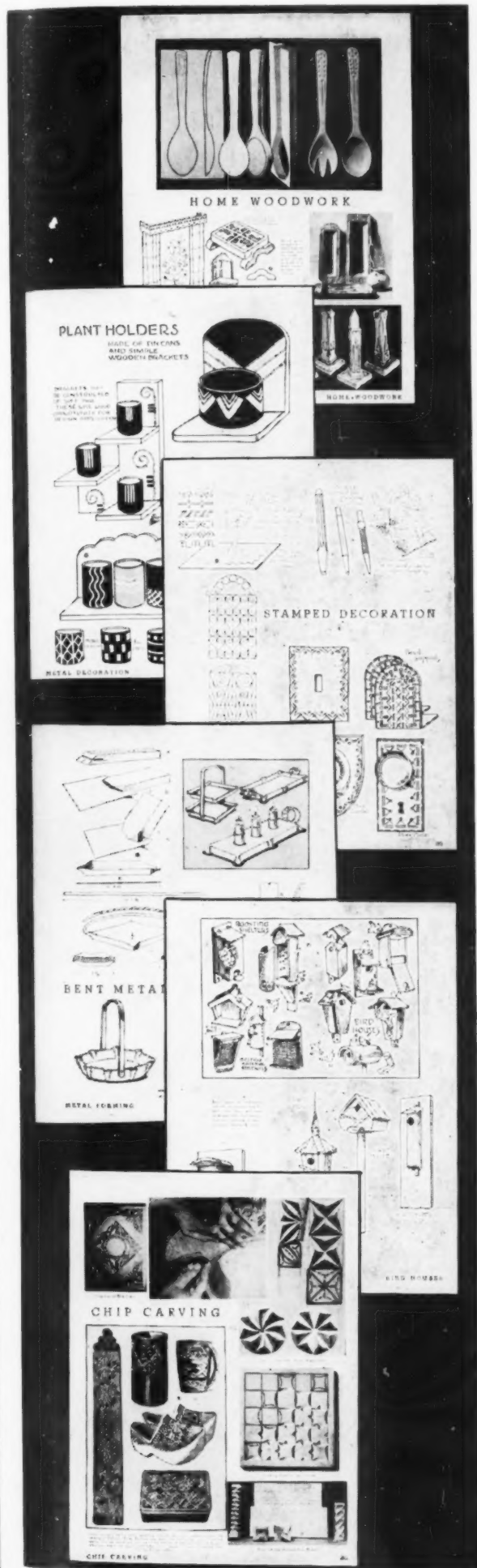
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